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# the Stranger

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**BY CHRISTOPHER FRIZZELLE P. 12**



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# the Stranger

Volume 26, Issue Number 30 • March 22–28, 2017



## COVER ART

*Descent*, acrylic on birch panel, by **JOSH KEYES**  
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The Rise of Addictive Technology

**(3/28) ParentMap presents**  
**Kristin Rowe-Finkbeiner**  
From Peek-A-Boo to Paid Leave

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Presented by **Bob Ortblad**

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Two Americas:  
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Looking Inside the Eye

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**The Future of Health**

**(4/4) Seattle Friends of Fission**  
**Making the Case for Nuclear**  
**Energy in the 21st Century**

**(4/5) Spanish Honorary**  
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**(4/5) Jim Lynch 'Before the Wind'**

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# OPEN CITY



**GROUPMUSE** *Classical music is Bach in style.*

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## Your Own Private Classical Concert

BY RICH SMITH

**T**hose who want to enjoy an ~extremely pleasant~ evening of music and friendship should join Groupmuse, a social-media platform that connects classical musicians with people who want to get tipsy while listening to live classical music in a random person's beautiful apartment.

The concerts are cozy: shoes off, a violin and a cello playing Bach in the living room, Trader Joe's snacks dominating the snack table, amiable young professionals getting wine-drunk with music nerds, and a fuzzy black Lab puppy named Randall sniffing around for cuddles.

Or at least that was my experience at a Groupmuse hosted by Kelly Elder, a 28-year-old attorney who invited 15 people and two musicians into her gorgeous peach-brick corner apartment in Eastlake last Saturday.

I selected Elder's event because it was called "Classical Caturday," since I like cats and puns.

The cat, it turned out, was a lie. Elder told me Lucy, a reportedly grayscale-colored feline, was in hiding. She doesn't do well with lots of people. But I took solace in a teddy bear-shaped ottoman (with ears!) in the living room and in the pretty cobalt sky slowly darkening over Lake Union, which I could see out the windows. When another guest showed up with the puppy, the world became fresh and new and alive again.

Most of the guests knew Elder or her boyfriend, Tyler, from college. Elder told me there are three kinds of people involved in any Groupmuse: hosts, guests, and musicians. Hosts control how many (and which kind of) people to invite to the party. Since this was her first time hosting, she went with a ratio of two-thirds friends to one-third people from the Groupmuse community, i.e., strangers. She screened for weirdos by lightly Facebook stalking them, though everyone seemed cool. Guests pick the event they want to attend and pay \$3 to reserve a space.

A variety of musicians participate: classical guitarists, quartets, two-piece string sets. One guy said he'd been to a Groupmuse where an

early-music purist rolled up to the apartment with his own harpsichord. Most musicians are professionals or grad students who use the nights to try out new material, practice for upcoming gigs, and/or make spare cash.

Our night featured violinist Jason Hershey and cellist Peter Ellis, who have been playing together since they met in middle school. They performed an hour-long set that mixed baroque with modern: eight pieces from Reinhold Glière, Arcangelo Corelli's "La Folia," and a few numbers by Michele Mascitti, who Hershey said he'd recently discovered on Spotify.

During the day, Hershey works in finance, but he plays in community orchestras around town, too. He's been a member of the Boston-based website since it branched out to Seattle about three years ago, and says the community has significantly grown in the last year or so.

Ellis is a full-time musician and cello teacher. He plays Bach at farmers markets and generally does a lot of street performances.

The only tense moment the whole evening came when Hershey busted a string. Ellis covered for him with a little music.

"Uhh, it's Bach's birthday!" he said. "Happy birthday, Herr Bach. To honor him, perhaps the 'Sarabande,' the slow movement from his first suite." He played the piece beautifully, his ponytail cascading over his right shoulder.

The music was entrancing. Chamber music sounds warmer and more intimate when it's actually being played in someone's chamber.

Audience members chatted with the musicians between songs. "Was that the Mascitti?" someone asked. "It was," Ellis answered.

During a 15-minute intermission, Tyler passed around a lunch box. Suggested donation for the musicians is \$10. You can bring cash or pay on the Groupmuse app.

As it was a Saturday, people hung around after the show proper ended. To entertain the wine-sloshed stragglers, Ellis played his street Bach, the *Star Wars* theme, and a couple other great pieces he stores in his head.

Elder said she'd definitely host again. "Next time, I'll invite more strangers," she said. ■

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STEVEN WEISSMAN

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—Anonymous



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# NEWS

## Where Trumpcare Will Hurt Most in Washington State

Plus: Which of Our Members of Congress Like This Bill and How to Contact Them

BY HEIDI GROOVER

**A** disaster for Washington.” That’s how Governor Jay Inslee describes the Republican plan to replace the Affordable Care Act (aka Obamacare) with the American Health Care Act (go ahead and call it “Trumpcare”). In this state, Inslee said, killing Obamacare could reverse years of progress, driving the numbers of uninsured Washingtonians to levels higher than before the ACA. The hardest hit: 600,000 low-income Washingtonians who got Medicaid coverage when Obamacare expanded that program. (Another 100,000 people may drop out of the private insurance market under the GOP plan, the state estimates.) With Trumpcare headed for a full US House vote as early as March 23, here’s

a look at how many Medicaid recipients stand to lose coverage in each of Washington’s 10 congressional districts—and what the representatives from each of those districts have to say about it.

**Rick Larsen - Democrat, District 2**  
**Minimum number of people in Larsen’s district at risk of losing coverage under Trumpcare:** 58,081.

**Percentage of his district that voted for Trump:** 33.

**What Larsen says about Trumpcare:** While some members of Congress are refusing to hold in-person town-hall meetings, Larsen says he’s held six of them and talked to more than 800 constituents—many of them concerned about health care. Even among those who oppose the Affordable Care Act, Larsen said on the House floor on March 10, “none have asked me to support legislation that would cover fewer people.”

**Contact:** 202-225-2605.

**Dan Newhouse - Republican, District 4**  
**Minimum number of people in Newhouse’s district at risk of losing coverage under Trumpcare:** 69,952.

**Percentage of his district that voted for Trump:** 55.

**What Newhouse says about Trumpcare:** Newhouse (who has a 100 percent score for voting in line with Trump’s positions, according to FiveThirtyEight’s “Trump score” tracker) signed a letter with other Washington Republicans slamming Obamacare. He has said he’s “committed to reforming our broken health-care system,” but he has not taken a clear stand on Trumpcare that we can find. His office did not return a request for comment.

**Contact:** 202-225-5816.

**Suzan DelBene - Democrat, District 1**  
**Minimum number of people in DelBene’s district at risk of losing coverage under Trumpcare:** 41,676.

**Percentage of her district that voted for Trump:** 36.

**What DelBene says about Trumpcare:** DelBene has been outspoken against the Republican proposal, calling it a “poorly conceived experiment” and warning that it will “raise out-of-pocket costs for middle-class families, gut benefits for seniors, allow insurance companies to discriminate against women, and cut funding for Medicaid by more than \$500 billion.” When the House Ways and Means Committee voted on the bill recently, DelBene voted no.

**Contact:** 202-225-6311.

**Derek Kilmer - Democrat, District 6**  
**Minimum number of people in Kilmer’s district at risk of losing coverage under Trumpcare:** 64,820.

**Percentage of his district that voted for Trump:** 38.

**What Kilmer says about Trumpcare:** Kilmer has denounced the damage the Republican plan could do to women’s health, opioid treatment, and Medicaid, which his office says has covered cancer treatments for 20,000 people in Washington State. “Folks know that I’m willing to work with anyone—regardless of party—to try to make progress,” Kilmer said in a statement. “But I’m really struck by how damaging this proposal is.”

**Contact:** 202-225-5916.

**Pramila Jayapal - Democrat, District 7**  
**Minimum number of people in Jayapal’s district at risk of losing coverage under Trumpcare:** 52,457.

**Percentage of her district that voted for Trump:** 12.

**What Jayapal says about Trumpcare:** “This bill is pure greed,” Jayapal said during a March 16 House committee markup of the bill. “The rich get richer while 24 million people are stripped of health care.” Jayapal voted against the bill in the House Budget Committee, and her office is now collecting stories from people who have benefited from Obamacare, which she has since shared during floor speeches about the Republican proposal.

**Contact:** 202-225-3106.

**Jaime Herrera Beutler - Republican, District 3**  
**Minimum number of people in Herrera Beutler’s district at risk of losing coverage under Trumpcare:** 64,033.

**Percentage of her district that voted for Trump:** 47.5.

**What Herrera Beutler says about Trumpcare:** Herrera Beutler denounced Trump during the campaign and gets her own insurance from the Affordable Care Act exchange. Still, she has repeatedly denounced Obamacare, saying it failed to drive down insurance costs. Now she seems to be ducking the question of the GOP replacement. She told the *Columbian* on March 16, “there are legitimate concerns” about the bill. Her office did not respond to our request for comment.

**Contact:** 202-225-3536.

**Dave Reichert - Republican, District 8**  
**Minimum number of people in Reichert’s district at risk of losing coverage under Trumpcare:** 48,512.

**Percentage of his district that voted for Trump:** 42.5.

**What Reichert says about Trumpcare:** Reichert has already voted for Trumpcare in the House Ways and Means Committee. After the Congressional Budget Office’s report, Reichert initially said nothing. Only after the *Seattle Times* posted a story about how Reichert hadn’t responded to the report did his office release a statement saying, in part: “It’s not the government’s job to force Americans to buy something they do not want and can’t afford to use.”

**Contact:** 202-225-7761.

**Adam Smith - Democrat, District 9**  
**Minimum number of people in Smith’s district at risk of losing coverage under Trumpcare:** 60,427.

**Percentage of his district that voted for Trump:** 22.

**What Smith says about Trumpcare:** Smith is “strongly opposed” to the Republicans’ plan. Repealing Obamacare, he said in a statement, “could leave our health-care system in a state of disarray and dysfunction.” He denounced potential losses of coverage and cuts to Medicare and Medicaid. “The Republican plan,” he said, “benefits those who are young and healthy, or those who are wealthy at the sacrifice of those who are not.”

**Contact:** 202-225-8901.

**Cathy McMorris Rodgers - Republican, District 5**  
**Minimum number of people in McMorris Rodgers’s district at risk of losing coverage under Trumpcare:** 73,276.

**Percentage of her district that voted for Trump:** 50.

**What McMorris Rodgers says about Trumpcare:** McMorris Rodgers—the fourth-highest-ranking Republican in the House—has vigorously defended Trump’s health-care plan. Despite a report from the Congressional Budget Office finding 24 million Americans could lose coverage under the GOP bill by 2026 (and, before that, being drowned out by chants of “Save our health care” during a January speech), McMorris Rodgers has doubled down and on March 9 voted in favor of Trumpcare in the Energy and Commerce Committee. The CBO report, she said, “doesn’t take into account future actions Congress and the administration will take to further lower costs and increase coverage options.”

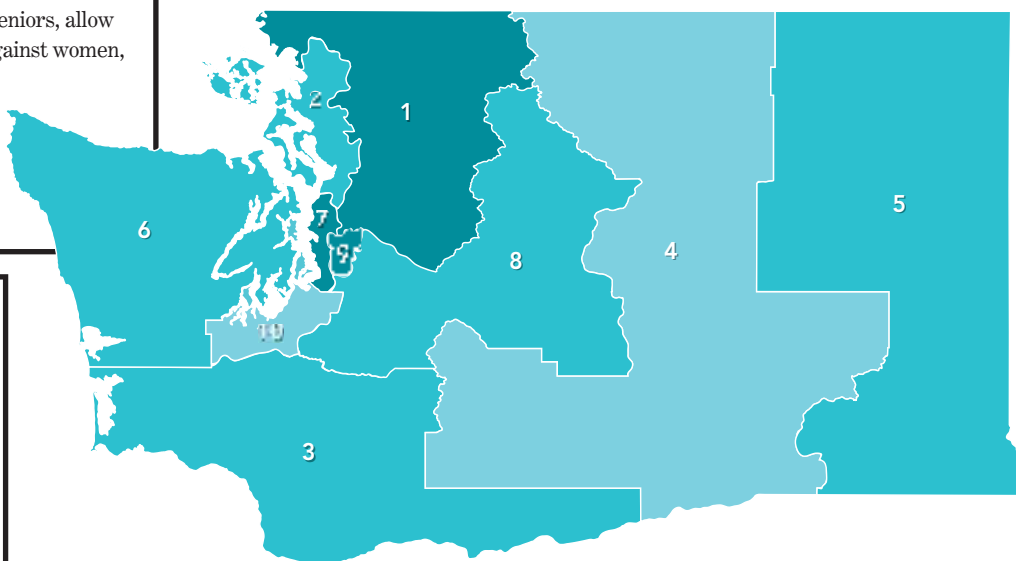
**Contact:** 202-225-2006.

**Denny Heck - Democrat, District 10**  
**Minimum number of people in Heck’s district at risk of losing coverage under Trumpcare:** 62,259.

**Percentage of his district that voted for Trump:** 38.

**What Heck says about Trumpcare:** Speaking against the bill on the House floor on March 8, Heck said he was “saddened and frankly dismayed by the lack of serious policy efforts from my friends on the other side of the aisle.” The Republican plan, he said, “offers no attempts” to reduce costs or increase coverage, and he believes it could increase costs for elderly people.

**Contact:** 202-225-9740.





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WEED

# The Week in Weed

## Government Weed Is Terrible, Vape Use Is a Hit, Guilty Ganja Goodwill Donation

BY AMBER CORTES

### Sessions Calls Cole Memo Valid, Enforcement Resources Limited

US attorney general Jeff Sessions says that he is now reviewing the Cole Memo (which sets the policies for federal prosecution of marijuana laws in different states) but has no immediate plans to scrap it, since, he hinted, federal enforcement of prohibition in states where weed is legal would be not be feasible (cue collective “phew” from the cannabis industry—for now).

Because we can’t seem to go a week now without some kind of ridiculous statement from Sessions about cannabis, here’s a zinger from a speech he made about heroin and violent crime on March 15:

“I am astonished to hear people suggest that we can solve our heroin crisis by legalizing marijuana—so people can trade one life-wrecking dependency for another that’s only slightly less awful. Our nation needs to say clearly once again that using drugs will destroy your life.”

What a great new motto: “Marijuana: Only Slightly Less Awful Than Heroin!”

### Cannabis Sentencing Statistics Released

The US Sentencing Commission just released some new data: During the Obama administration, federal convictions for cannabis crimes dropped by almost half, although it appears that more people are still being jailed for cannabis-related crimes than heroin crimes. By the way, the Centers for Disease Control and Prevention reported that heroin overdoses have quadrupled since 2010, and heroin overdose death rates increased by more than 20 percent from 2014 to 2015 nationwide.

### Government-Grown Weed Sucks

Researchers who seek to study cannabis and its effects are allowed to get their goods from only one source—the federal government. And it turns out, the government is a shitty dealer.

Looking at photos of commercial and government marijuana side by side, as illustrated in a story in the *Washington Post*, the latter is cluttered with stems and leaves, poorly clipped with no sign of buds, and apparently rife with mold and yeast. Government-grown marijuana looks like the oregano that you buy when you’re 16 at a Tom Petty concert and don’t know any better (guilty) or tea that’s been left in the cupboard too long. You get the idea.

Sue Sisley, a physician in Arizona who is studying the effects of medical marijuana on military veterans with PTSD, spoke with *PBS NewsHour* about the sad sack of schwag she received for her research project: “It didn’t look like cannabis. It didn’t smell like cannabis,” she said in an interview.

### Vape Use on the Rise, Flowers Fading

According to the 2016 “State of Cannabis” report by medical marijuana delivery company Eaze, flower sales are down by almost 20 percent while vaporizer purchases have increased by 24 percent.

### Washington State Legislature: Bills Update

*What’s Dead in Committee:*

- House Bill 2096, a bill that proposed repealing legalization in the state.
- House Bill 1625, a bill that would have made it illegal to smoke weed in the presence of a person who is under 18 years of age.
- House Bill 1092, a bill that would have allowed

anyone in Washington to grow six cannabis plants for personal use in their home.

- House Bill 1094, a bill that proposed workplace protections for medical marijuana patients.

*What’s on Its Way to the Floor:*

- House Bill 1060, a bill that allows medical cannabis to be administered to patients on school grounds (passed in house, on way to senate).
- House Bill 2064, a bill that would remove hemp from the “controlled substances” list and make it legal to grow and produce like other agricultural products.
- House Bill 1712, a bill that allows for door-to-door marijuana delivery.
- House Bill 2021, a bill that would license home-grown pot for medical marijuana users.

### Ganja Goodwill Donation

Someone dropped off a cooler filled with four pounds of marijuana—worth about \$24,000—at a Monroe Goodwill. This donation may not have been a gesture of goodwill but perhaps a sign of a guilty conscience. Police in Monroe, who were investigating a series of pot dispensary break-ins, discovered 10 pounds of marijuana and several firearms when they searched a house in the area. The bags of marijuana recovered at the scene had similar markings to the Goodwill donation on them, according to the police. ■



ROBYN BECK

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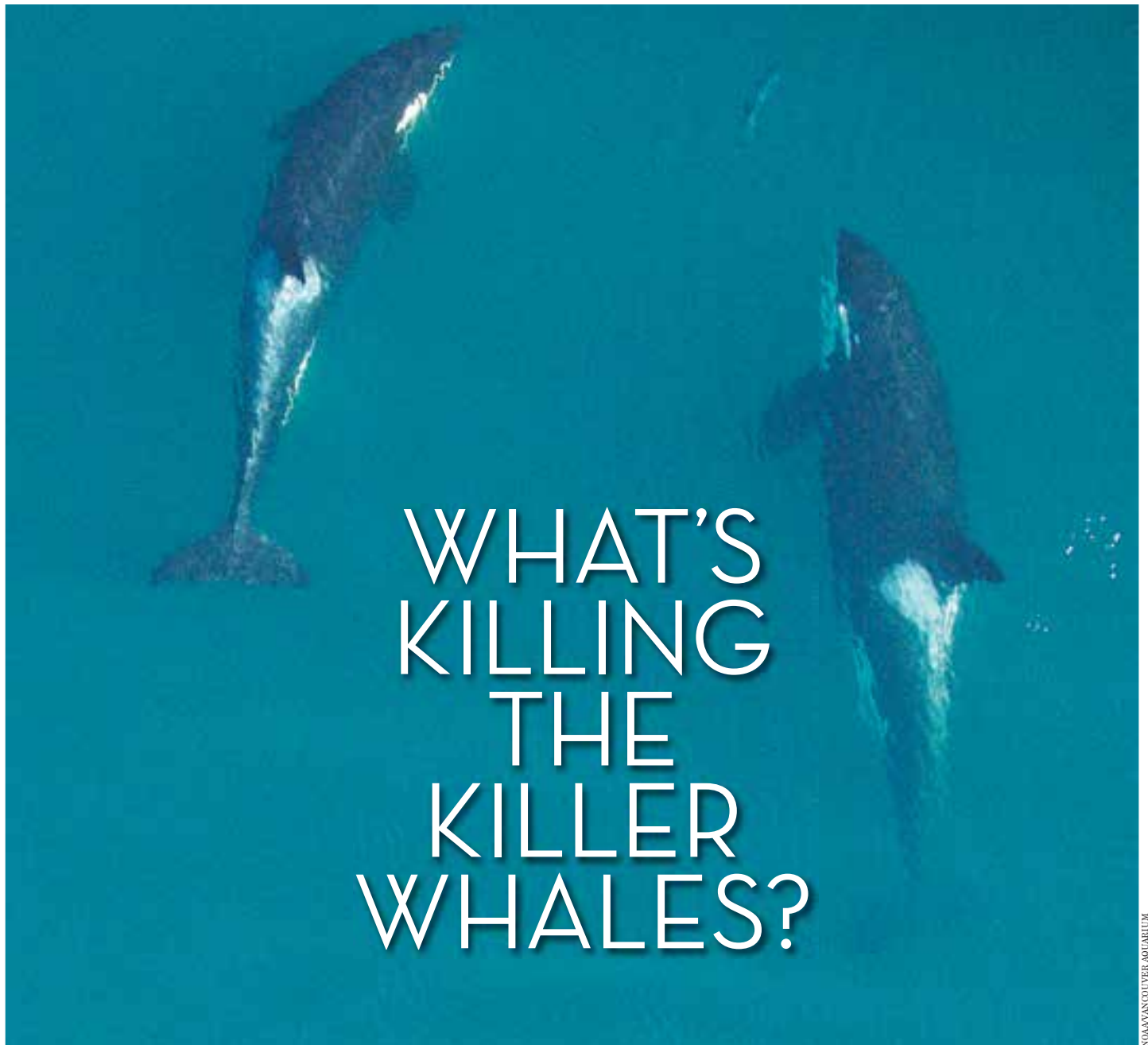
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**J2 CATCHING SALMON FOR J45** This photo, taken by a drone in September 2016, is one of the last images of Granny (right) ever taken.

## TIME IS RUNNING OUT FOR PUGET SOUND'S ENDANGERED KILLER WHALES

BY CHRISTOPHER FRIZZELLE

In September of 2016, the oldest living orca known to science, J2, was photographed near San Juan Island from a drone. Matriarch of the southern residents, a population of killer whales that lives in Puget Sound and is unique on the planet, J2 got her name because she was the second orca to be positively identified by scientists at the Center for Whale Research on San Juan Island during the first census of southern resident killer whales, conducted in 1976. The Center for Whale Research also assigns nicknames, and because J2 was so old when scientists first identified her, the nickname she got was “Granny.”

(NOAA) Southwest Fisheries Science Center and Vancouver Aquarium noted J2’s “thin body shape” and “relatively poor” condition. One thing that distinguishes southern residents from other kinds of killer whales is that southern residents eat only salmon. In fact, 80 percent of the southern resident diet is specifically Chinook salmon—and just like the southern residents themselves, Chinook salmon is on the endangered species list. There used to be plentiful Chinook salmon in local waters, especially where the Columbia River meets the Pacific Ocean and where the Fraser River meets the Salish Sea, but now wild Chinook is scarce.

themselves. These whales cooperatively hunt. They forage and find fish and share fish with each other. That’s just remarkable.” The drone photography showed J2 and her relative J45 swimming side by side, a salmon swimming between them. “Ultimately, J2 captured the salmon and presented it to J45,” according to NOAA.

J45’s mother had just died, which explains why J2 was helping her find food. Southern resident offspring stay with their mothers their entire lives—another characteristic that sets them apart from other killer whales—so an orphan like J45 would be adrift without mom around. “They are incredibly bonded animals. They don’t disperse,” Dr. Giles said. “It’s not like elephants, for example, where the males disperse from mom, and even females sometimes disperse from mom. With the southern resident clan, it’s not that way. They all stay with their families their entire life.”

J45’s mom was among the seven southern resident deaths recorded in 2016, a disturbing setback after the minor baby boom of 2015. According to Howard Garrett, director of the advocacy group Orca Network, those births in 2015 were “all very encouraging, but then these mortalities have more than erased that gain.” There are now 78 southern resident orcas left on the planet.

Granny was seen again in mid-October. Then in late October, scientists saw something they weren’t used to seeing: Granny’s relatives swimming around without her. This was highly unusual. “J2 was often the

## THERE ARE NOW 78 SOUTHERN RESIDENT ORCAS LEFT ON THE PLANET.

“We do not know her precise age because she was born long before our study began,” Ken Balcomb, the marine mammal biologist who founded the Center for Whale Research, explained. “In 1987, we estimated that she was at least 45 years old and was more likely to have been 76 years old.” By 2016, she was estimated to be somewhere from 74 to 105 years old.

When she was seen near San Juan Island in September, she did not look good. Researchers from the National Oceanic and Atmospheric Administration’s

Dr. Deborah Giles, research director for the Center for Whale Research, said Granny was in an “emaciated state” in the photos NOAA’s drone took. And yet, even though Granny was herself clearly hungry, the documentation showed her hunting for food for a relative. “She was seen foraging for, pushing, basically corralling a fish toward her family member,” said Dr. Giles, whose specialty is behavior. “It’s incredible. The females really are the matriarchs of these family groups, and they do whatever they can [for others in their families] to the detriment of



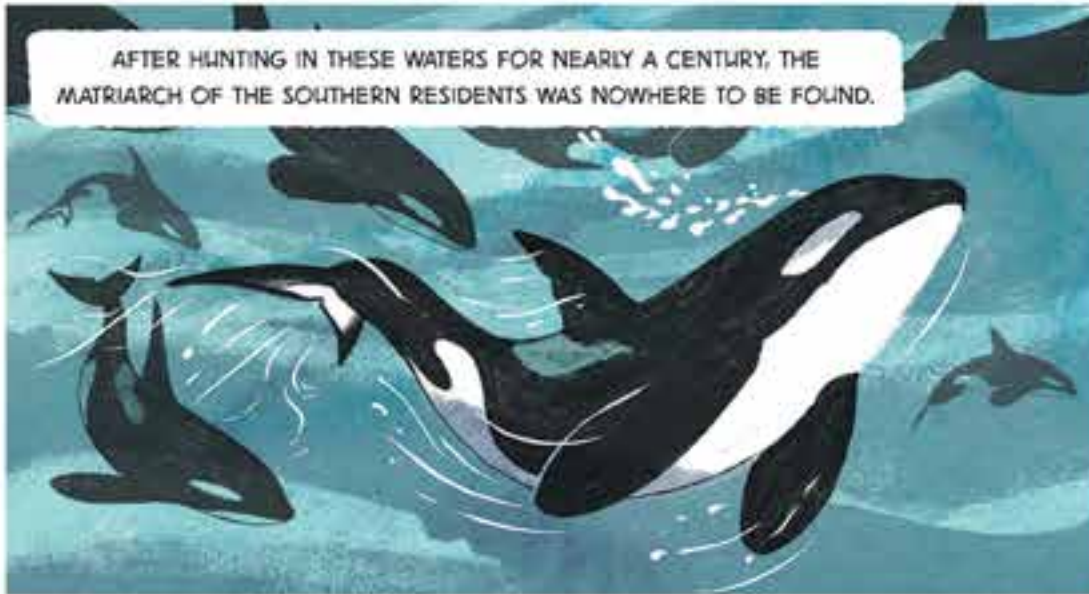
# QUEEN OF THE SALISH SEA

An Orca Obituary

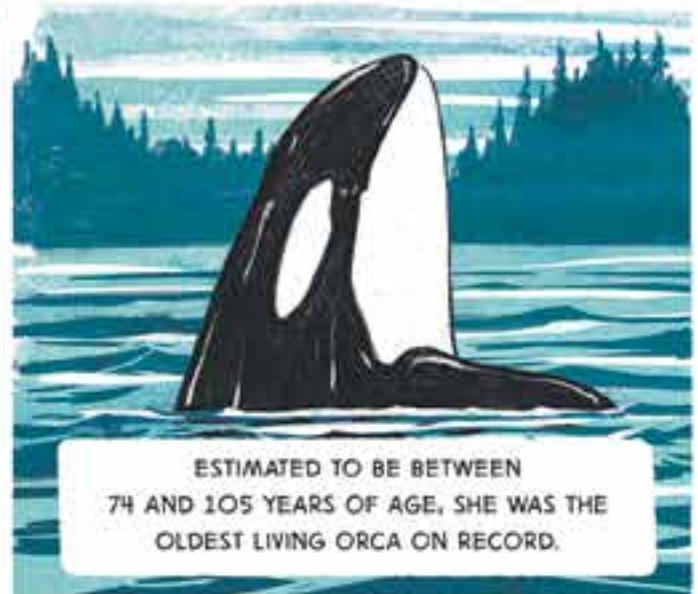
BY LEVI HASTINGS



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OFFICIALLY KNOWN AS J2, THE SCIENTISTS WHO TRACKED AND STUDIED HER FOR DECADES AFFECTIONATELY CALLED HER "GRANNY."

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CENTER FOR WHALE RESEARCH

**J2, AKA GRANNY** *In happier times.*

◀ animal that was in the lead,” said Dr. Giles, who has seen her in the wild “hundreds” of times. “And there were multiple, multiple times—it’s been documented—where J2 would decide to go up a particular passage, and maybe some of the other whales were meandering a different way, and she would just stop in the water and start slamming her tail on the water. It’s called tail slapping... When she was around, if she wanted something to happen, she would make it happen.”

Because Granny had an easily identifiable crescent-moon-shaped scar on the trailing edge of her dorsal fin, her presence was easy for scientists to track. So it was disconcerting for researchers who’ve been seeing her since 1976 not to see her with her pod.

The Center for Whale Research marked J2 down as missing. “The general rule is, there are three encounters where they should be there and they’re not,” said Garrett. “The center tries to be very conservative about it and not set off any alarms until they’re absolutely sure.” In November, there was another encounter with J2’s family, and J2 was still missing. In December, there was another encounter—and again, no J2.

“That was enough,” Garrett said. “We knew she was gone.”

The oldest living orca on record, an icon of her species, was dead. The news devastated activists and animal lovers, and it underscored a bigger environmental problem that political leaders don’t seem eager to address—a problem affecting all southern residents and their prospects for future survival.

“When you think back eighty to a hundred years and everything she would have seen in her lifetime, everything from massive shipping in the area to the damming of the Elwha River, she was there when that was happening,” Dr. Giles reflected.

She also would have witnessed the traumatic orca captures in the 1960s and ’70s in Puget Sound, when fishermen hunted southern residents with explosives to sell to companies like SeaWorld. The original Shamu was an orphaned southern resident who watched her mother die after being harpooned from a helicopter near the Tacoma Narrows Bridge. In response to public outcry, orca captures were outlawed in Washington State in 1976.

Another change Granny would have witnessed over time was “the decimation of fish in the region,” said Dr. Giles. “When she was young, there would have been fish that were 120-plus pounds—fish that were massive. That’s what these whales evolved to eat. You think of a massive carnivore like a killer whale, and you think: Gosh, how can it be

that they eat just fish? When we think of fish these days, we think of a 30-pound Chinook salmon as massive, and those are teeny, those are itty-bitty compared to what these whales evolved to eat. But that’s still what they’re looking for.” Chinook is the biggest of the salmon species and the richest in fat content.

When southern residents were officially added to the endangered species list in 2005, federal dollars were allocated to studying them and planning a survival strategy. They are the only endangered orcas in US waters, and NOAA has been analyzing several factors that may be contributing to their demise, including pollution, vessel noise, and salmon scarcity.

But for Dr. Giles, it’s a no-brainer. She points out that there are other populations of orcas seen in Puget Sound—for instance the mammal-eating transient orcas that like to eat seals (by skinning them alive)—and those orcas are thriving, in spite of pollution and vessel noise, unlike the southern residents, whose population is “not increasing.” Southern residents “are losing a tremendous number of their young, before they’re even born.” The difference? “The southern residents don’t have food.”

## More Salmon Needed

In a recovery plan for southern residents that NOAA completed in 2008, the federal agency acknowledged “the single greatest change in food availability for resident killer whales since the late 1800s has been the decline of salmon from the Columbia River basin.” One of the rivers that feeds into the Columbia River is the Snake River, which is dammed in four places as it travels through the southeast corner of Washington State.

“The Columbia River basin—and the Snake River watershed in particular—holds the greatest promise for restoring significant numbers of Chinook in the near term,” according to Save Our Wild Salmon, a coalition of advocacy groups. “For this reason, orca scientists and advocates increasingly support calls to remove the four costly lower Snake River dams.”

For decades, those four dams—Ice Harbor, Lower Monumental, Little Goose, and Lower Granite—have generated cheap hydroelectric energy for the Bonneville Power Administration. The power created by Bonneville’s dams was credited by President Harry Truman as being essential in the allied victory in World War II. Back then, cheap power “was instrumental in the ramp up of the Northwest aluminum industry,” Bonneville’s website states, which in turn allowed Boeing to manufacture “over 10,000 combat airplanes.”

But some activists say those dams are ►





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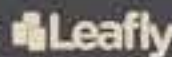
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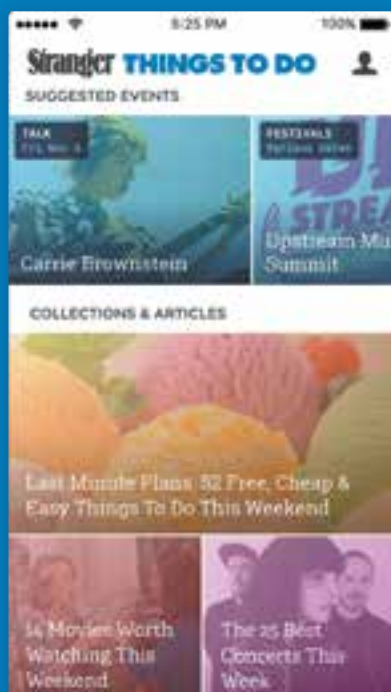




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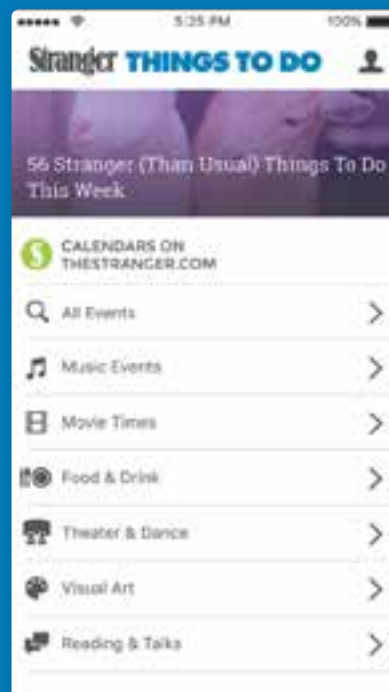
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◀no longer essential and cause more environmental problems than they solve. The dams are operated by the US Army Corps of Engineers, and James M. Waddell, who worked for the corps for 35 years, told me, “Historically, in the Columbia–Snake River system, there were somewhere between 15 million and 30 million fish a year... Today, we get less than 3 percent of those runs, and a lot of those are hatchery fish. The original wild fish that were in that river have been almost completely decimated.” He believes that if the dams aren’t breached soon, “it will be nearly impossible to recover” wild salmon runs, “and they might likely go extinct. And by extension, the southern resident killer whales will also likely go extinct.”

Twenty years ago, a coalition of parties including environmental groups, fishing businesses, and indigenous tribes sued the federal agencies that operate and market the energy produced by the Columbia River hydropower

dam removal plus elements of the aggressive non-dam-removal strategy.”

In other words, the governor is keeping all options open. “We will push the federal agencies to consider the impacts of all of these alternatives on southern resident orcas,” the spokesperson said.

Lee added that the state “is supporting the near-term development of a carefully designed experiment to test the benefits of additional spill at both the Snake and Columbia River dams for out-migrating salmon and steelhead.”

Though Bogaard, of Save Our Wild Salmon, believes the politics of this issue are starting to shift, he acknowledged: “There remains a decided lack of urgency on the part of many political leaders.” That is, he said, “disappointing and worrisome,” and added that Inslee’s explanation of his position to *The Stranger* is in keeping with that lack of urgency.

As for the question of what the Pacific

**“I UNDERSTAND THERE’S POLITICS INVOLVED. BUT IF SOMETHING MASSIVE DOESN’T HAPPEN VERY, VERY SOON, IT’S GOING TO BE TOO LATE.”**

system. Last May, US District Court judge Michael Simon in Oregon “invalidated” the US government’s most recent biological opinion for restoring the salmon runs in the Columbia basin, the *Seattle Times* reported. In other words, the judge sided with the environmental groups, writing that the dam system “cries out for a major overhaul” and that “for more than 20 years... federal agencies ignored the admonishments and continued to focus essentially on the same approach” and the agencies’ efforts “have already cost billions of dollars, yet they are failing. Many populations of the listed species continue to be in a perilous state.”

It wasn’t the first time the courts came down hard on the federal agencies. “It’s the fifth time a biological opinion written by the agencies permitting operation of the dams has been struck down by the courts,” the *Times* explained.

Joseph Bogaard, the executive director of Save Our Wild Salmon, told me, “The politics on this issue is truly shifting.” As he put it, federal agencies have “run up a huge bill, they haven’t restored our fish, and they’ve had five consecutive illegal plans” tossed out by the courts. “The political leadership is starting to scratch their heads and say: Okay, we get it, we’re going to have to fix this.”

Waddell, who now runs an organization called Dam Sense, says that if you breached the four Snake River dams, “right off the bat, you would eliminate half the mortality” of migrating salmon. But, he said, political leaders are “so afraid to touch this issue.”

He said that Dam Sense has been “trying for well over two years to set up a meeting with Governor Jay Inslee to brief him on this, but they keep turning us down.”

Tara Lee, a spokesperson for Governor Inslee, told *The Stranger* that “the governor’s staff has been working closely with respected stakeholders on this issue for some time.” She indicated that Governor Inslee believes more studies need to be done, weighing the “biological and socioeconomic costs and benefits” of four approaches: (1) “status quo,” (2) “aggressive non-dam-removal restoration strategy including additional spill over the dams to improve the survival of out-migrating juvenile salmon and steelhead,” (3) “lower Snake River dam removal,” and (4) “lower Snake River

Northwest would do without the hydroelectric power the dams produce, Bogaard said, “There’s a growing recognition of opportunities and flexibilities within the region today with regards to taking the energy from those four dams offline. Seattle City Light and other energy experts in the region have indicated if the dams were to be removed, it’s possible we don’t need to immediately replace that energy.” He mentioned plummeting costs of alternative technologies, including wind and solar.

Bogaard added that Columbia basin restoration would not be a panacea for the southern residents, but it would be “an essential component to providing the significant numbers of fish that these southern residents need to survive.”

*The Stranger* reached out to the offices of Senator Patty Murray and Senator Maria Cantwell for comment, but neither of the senators replied.

When asked what people can do to help the southern residents, Howard Garrett, of the Orca Network, said, “Our real push is the Snake River dams. On social media, we’re calling on people to call Inslee, Murray, and Cantwell’s offices. The word we have is that they are the holdouts.” He added, “The state political backwater of resistance—pun intended—just don’t want to see those dams come out. They’re just married to them as monuments to our greatness, or whatever it is. The rationales for keeping the dams are riddled with falsehoods.”

In a 2015 report to Congress, NOAA listed southern resident orcas as one of eight endangered species that are “most at risk of extinction.”

“There’s no other population on the planet like southern residents,” said Dr. Giles, of the Center for Whale Research. “I understand there’s politics involved. But if something massive doesn’t happen very, very soon, it’s going to be too late.”

The conversation turned back to Granny and her clan. Dr. Giles pointed out, “It was through her that we really started to understand the social dynamics and the close bonds that these animals have for one another, by studying her, because she was so recognizable.” She added, “We really have lost the wise elder of the southern resident clan.” ■

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# SAVAGE LOVE

Curious Minds **BY DAN SAVAGE**

I recently spoke at Curious Minds Weekend in Toronto at the Hot Docs Ted Rogers Cinema. Audience members submitted questions on cards before the show—anonously—but the moderator, Lisan Jutras of the *Globe and Mail*, and I were having so much fun talking with each other that we didn't get to many cards. So I'm going to quickly answer as many of the questions from the audience at Curious Minds as I can this week.

*My husband and I have been seeking a third for a threesome. After a very palpable night of flirtation, I asked a mutual friend (as we shared a cab) if he would be down for a threesome. He said yes, but I was not about to spring him on my husband that night. So I texted him later about it, and he has ignored me. What should I take from this?*

The hint.

*A friend's BF won't go down on her no matter how much she asks. She still won't break up with him, even though she told me that oral is the only way she has ever had an orgasm. How do I get her to realize her sexual pleasure is a priority?*

If your friend's BF doesn't know oral is the only way she can orgasm, she should tell him. If she told him and he doesn't care, she should dump him. If she told him and he doesn't care and she won't dump him, you're not obligated to listen to her complain about the orgasms she's not having.

*I'm a bisexual 42-year-old female with an extremely high sex drive who squirts with every orgasm. How do I deal with friends—even people at a sex club—who think you're a freak because "women aren't supposed to be horny all the time."*

If your friends—presumably people you aren't fucking—complain that you're horny all the time, maybe it's because you don't talk about anything other than the sex you just had or the sex you hope to have soon. If people at sex clubs (!) are complaining about how horny you are... either you've accidentally wandered into a yacht club or even people at a sex club wanna talk about something other than sex every once in a while.

*My very Christian friend is about to get married. Though she is socially very liberal, she is pretty sexually repressed. I want to do something to encourage her to explore her sexuality a bit before she takes a try at partnered sex. How weird would it be to buy her a vibrator as a shower present?*

Don't give your friend a vibrator at her shower—gifts are opened in front of guests at showers—but go ahead and send her one. Tell her it's a pre-bachelorette-party gift.

*Two guys divorced in order to bring a third man into their relationship on equal terms, and they now plan to start a family with their sisters acting as surrogates. Thoughts?*

Mazel tov?

*I am 31. My husband (newly married) is 46, almost 47. He takes FOREVER to come, no matter what I do. How do we speed up this process? My jaw, fingers, etc., are all very sore.*

Your husband speeds up the process by incorporating self-stimulation breaks into the blowjobs, handjob, etcetera-jobs you're giving him. He strokes himself while you take a quick breather and/or an Advil, he gets himself closer, you get back to work.

*I'm 47 and my wife is 31. I take a lot longer to come and recover than she would like. Could you please explain to her that it's normal for a man*

*my age to "slow down" and it's not her?*

Happy birthday. And, yes, it's normal for a man to slow down as he ages—it's not her—and there are younger men who take a long time to come. But such men need to take their partners' physical limitations into consideration. To avoid wearing out their partners' jaws, fingers, etc., they need to take matters into their own hands. They should enjoy that blowjob, handjob, twat-job, or assjob, take breaks to stroke their own dicks, eventually bring themselves to the point of orgasmic inevitability, and end by plunging back into that mouth, fist, twat, or ass to blow their load.

*I have been reading your column since the early 1990s. Since that time, what has struck you in the kind of problems people write you about?*

People don't ask me about butt plugs anymore because butt plugs have their own Wiki page now. But for old times' sake: They look like lava lamps, they go in your butt, they feel awesome, and they typically don't

induce gay panic in butt-play-curious straight boys.

*Would you share your thoughts on our prime minister, Justin Trudeau?*

I think Justin needs to stop fucking around and legalize weed already, like he promised.

*When are you going to move to Canada already?*

See above.

*Polyamory after marriage—is it okay?*

For some.

*Straight male here. My best male friend of 20 years transitioned to female. I've been super supportive since day one, but her transitioning is all she ever talks about, and it's getting tiresome. I miss our discussions of bicycle repair and Swedish pop music. How can I tell her to give it a rest while remaining supportive?*

If she began transitioning last week, then of course it's all she can talk about. If she transitioned five years ago and it's still all she ever talks about, then you'll need to (gently) be the change you want to see in the conversation. Listen supportively when she discusses trans issues and seize opportunities (when they arise) to change the subject ("So how do you think Sweden will do in Eurovision this year?").

*Why are so many lesbians into astrology?*

All the lesbians I know are strict empiricists. So the more pertinent question would be this: Whose sample is skewed—mine or yours?

*My male partner never masturbates and we have sex only once a week. We've been together four years. I'm a woman. I would like to have sex just a little more, but he isn't into it. Is there something weird about me masturbating a bunch during the week and just having weekend sex?*

Nope.

*Dude? Trump? WTF?*

ITMFA (ITMFA.org). ■

On the *Lovecast*, Dan chats with Brian Whitney, coauthor of a book about the "Cannibal Cop":  
savagelovecast.com.

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# THINGS TO DO ARTS & CULTURE

## All the Events *The Stranger* Suggests This Week

Find the complete calendar of things to do in Seattle

at [strangerthingstodo.com](http://strangerthingstodo.com) [strangerTTD](https://twitter.com/strangerTTD) [Stranger Things To Do](https://www.facebook.com/StrangerThingsToDo)

*We also recommend...*

### ART EVENTS

**An Art Show on How Not to Have an Art Show:** InArtsNW, Fri March 24, 8 pm-midnight, \$5 optional donation

**SAM Curator Talk: Seeing Nature:** Gage Academy of Art, Thurs March 23, 12:30-1:30 pm

### MUSEUMS

**Chuck Close Photographs:** Henry Art Gallery, Wed-Sun, \$10, through April 2

**Everything has been material for scissors to shape:** Wing Luke Museum, Tues-Sun, \$14.95, through April 16

**Jacob Lawrence: The Migration Series:** Seattle Art Museum, Wed-Sun, \$25, through April 23

**Jim Woodring: The Pig Went Down to the Harbor at Sunrise and Wept:** Frye Art Museum, Tues-Sun, free, through April 16

**Swedish Crime Scenes:** Nordic Heritage Museum, Tues-Sun, \$8, through April 2

### GALLERIES

**Akio Takamori: Apology/Remorse:** James Harris Gallery, Wed-Sat, free, through April 1

**Art of Resistance Part 2: Migration Now!:** Retail Therapy, Tues-Sat, free, through April 1

**Carolyn Gracz: Land Marks:** Shift, Fri-Sat, free, through April 1

**A Closer Look:** Pivot Art + Culture, Tues-Sun, \$5, through March 26

**Dan Attoe: New Drawings:** Greg Kucera Gallery, Tues-Sat, free, through April 1

**Dave Nelson: P A T H S:** Bridge Productions, Thurs-Sat, free, through April 1

**Derek Erdman and Brandon Vosika: No, You Catch Us Outside How About That:** Vermillion, Tues-Sun, free, through April 8

**The Design of Dissent:** Civilization, Mon-Sat, free, through April 6

**Efrain Almeida: Trance:** James Harris Gallery, Wed-Sat, free, through April 1

**Future Isms:** Glassbox Gallery, Wed-Sat,

*Continued ►*



ROGER SHIMOMURA

**Year of Remembrance: Glimpses of a Forever Foreigner**  
Through Feb 11 at Wing Luke Museum

### ART

## Year of Remembrance: Glimpses of a Forever Foreigner

**DON'T MISS** Jen Graves wrote that Roger Shimomura's 2009 exhibition *Yellow Terror* contained "art that he hopes will lose its power." Unfortunately, his work (paintings

crowded with snarling Japanese stereotypes, prints about American concentration camps, and collections of racist objects) has become intensely relevant. Shimomura's pop-art social critiques are highlighted alongside Lawrence Matsuda's poetry in *Year of Remembrance*, a show that fits an impossible amount of history, writing, video, and visual art (centered on Shimomura's and Matsuda's own experiences of internment) in what is essentially two short hallways. There are maps, photographs, pamphlets, shooting targets of "Jap" caricatures, a piece of fence from a Seattle detention center, and a collage of 1942 articles with titles

like "Jap Evacuation Blow to B.C. Lawns, Flowers" and "Use of Grounds to House Japs Won't Halt Fair at Puyallup." There's also a binder stuffed with current news clippings. In this moment, at the Wing Luke, stare straight at an ugly American truth. Remember that Roosevelt is not a perfect liberal hero and that a busy schedule is not an excuse for apathy. Feel the fear it takes to know that we can do better—we must do better—than the World War II-era citizens concerned with flowers and the Puyallup Fair. (*Wing Luke Museum, Tues-Sun, \$15, through Feb 11*) **JULIA RABAN**



## GRAND OPENING!

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free, through April 15

**John Grade: North:** Davidson Galleries, Tues-Sat, free, through March 25

**Marita Dingus: The Gathering:** Traver Gallery, Tues-Sat, free, through April 2

**Michael Kenna and Mark Thompson:** G. Gibson Gallery, Wed-Sat, free, through April 22

**Other Russias: Victoria Lomasko's Graphic Journalism:** Fantagraphics Bookstore and Gallery, daily, free, through April 5

**PCNW 21st Juried Exhibition:** Photographic Center Northwest, Sat-Thurs, free, through June 11

**Robert Pruitt: Planetary Survey:** Prographica, Tues-Sat, free, through April 29

**Susan Skilling: Paintings:** Greg Kucera Gallery, Tues-Sat, free, through April 1

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### FOOD & DRINK

## Georgetown Bites

**DON'T MISS** Georgetown likes to front like it's all industrial and hardscrabble and people only eat diner food and drink cheap beer, but if you've been there recently, you know that's only half true these days. While you can certainly get your greasy hash browns at Square Knot before heading next door to slam Rainier tall cans at 9lb. Hammer, you can also get a whole cornucopia of culinary delights. There's the all-cask beer at Machine House, the high-end chocolates at Fran's, and the K Vintners viognier at Charles Shaw, to name a few. Indeed, Georgetown—while it may be home to the Dead Baby Downhill after-party, which features bike jousting, a thousand drunk punks, and yours truly bleeding all over a makeshift plywood skateboard ramp—is also home to two Matt Dillon restaurants. The Georgetown Bites festival offers you a chance to sample the neighborhood's more white-collar fare at working-class prices. Two of El Sirenito's deliciously deep-fried fish tacos for \$5? Yes, please! (*Georgetown, Sat March 25, 11 am-5 pm, free entry*)

**TOBIAS COUGHLIN-BOGUE**

*We also recommend...*

**7th Annual Plate of Nations:** Rainier Valley, March 24-April 9, \$15/\$25

**12th Anniversary Party & Orval Day Celebration:** Brouwer's Cafe, Sat March 25, noon

**Beer & Ballet:** McCaw Hall, Thurs March 23, 7:30 pm, \$29

**Cocktails & Crime:** Nordic Heritage Museum, Thurs March 23, 6:30-9 pm, \$15

**Dine Around Seattle:** Various locations, March 22-23, \$18-\$44

**Fifth Anniversary Party:** The Pine Box, Wed March 22, 3 pm-midnight, free

**Guest Chef Night: Mauro Golmarvi:** FareStart, Thurs March 23, 5:30-8 pm, \$29.95

**Smash Putt:** Smash Putt Fairway, Thurs-Sun, \$10-\$34, through April 17

**Women in Food, Drink, & Leadership:** Staple & Fancy Mercantile, Sun March 26, 5:30 and 8:30 pm, \$95

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### COMEDY

## Patton Oswalt and/or Marc Maron

**DON'T MISS** The supposed renaissance in stand-up comedy, much like the putative platinum age of television, usually means only one thing: more people making

more stuff you don't have time to watch. However, when two veteran artisans of the stand-up form come to town in the same week, it's worth a little extra effort. Patton Oswalt and Marc Maron are contemporaries whose styles are pretty different, but they are united by a caustic generational sensibility that used to be unfashionable to notice. They also both made their showbiz names by doing stuff that isn't stand-up—Oswalt by acting, and Maron by creating and hosting the podcast *WTF*. But their loyalty to the form after more than 25 years gives their stage work a gravity that comes only from seeing a craft performed with love and confidence. (*Patton Oswalt: Paramount Theatre, Fri March 24, 8 pm, \$36-\$46*; *Marc Maron: Moore Theatre, Sat March 25, 8 pm, \$27-\$33*) **SEAN NELSON**

*We also recommend...*

**Hari Kondabolu:** Eclectic Theater, March 27-29, 7:30 and 9:30 pm, sold out

**Vir Das:** Parlor Live Comedy Club, Bellevue, March 23-25, 7:30 and 10 pm, \$25/\$30

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### THEATER & DANCE

## Made in Seattle: KT Niehoff

**DON'T MISS** The child inside you will flip out at the sight of big helium balloons floating around the black-box theater inside 12th Avenue Arts, where choreographer KT Niehoff and approximately seven million collaborators are staging this multimedia brainplosion called *Before We Flew Like Birds We Flew Like Clouds*. Using dance, short virtual-reality films, sound recordings of *Radiolab*-like interviews, and music, Niehoff and her deep bench of artists endeavor to convey the experiences of four different people in a state of extreme duress: a speed skater in the middle of a superfast turn, an astronaut blasting off and floating in space, a paraplegic rower rowing, and a heart-attack survivor seconds before (and after!) death. It's a lot to look at, but it's all good, and did I mention the room full of heart-lifting balloons?! (*12th Avenue Arts, Fri-Sun, 8 pm, \$18-\$25, through April 1*) **RICH SMITH**

*We also recommend...*

**26 Miles:** West of Lenin, Thurs-Sat, \$20, through April 8

**Black Like Me: An Exploration of the Word N\*\*\*\*r:** Fred Wildlife Refuge, March 24-25, 7:30 pm, \$10/\$25, 21+

**Director's Choice:** McCaw Hall, March 23-26, \$30-\$187

**Dry Powder:** Seattle Repertory Theatre, Tues-Sun, 7:30 pm, \$36, through April 15

**French Kiss:** Can Can, Wed-Sun, \$20-\$125, through May 28

**Grounded:** Seattle Public Theater, Thurs-Sat, 7:30 pm, Sun, 2 pm, \$23-\$34, through April 16

**Macbett:** The Ballard Underground, March 23-25, 7:30 pm, \$18

**Mamma Mia!:** Paramount Theatre, March 28-April 2, \$25-\$215

**Milk Like Sugar:** ArtsWest, March 23-25, 7:30 pm, \$17-\$37.50

**Moisture Festival:** Various locations, Wed-Mon, \$20-\$30, through April 9

**A Moveable Feast:** Nordo's Culinarium, Wed-Sun, 8 pm, \$90, through April 2

**Seattle Fringe Festival:** Various locations, Thurs-Sun, \$10-\$15, through April 1

*Continued ►*



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**JOHN LEGEND**  
WITH VERY SPECIAL GUEST  
**GALLANT**  
SATURDAY & SUNDAY  
JUNE 3 & 4



**THE MOODY BLUES**  
SATURDAY & SUNDAY  
JUNE 10 & 11



TRANSMOGRIFY TOUR 2017  
**SANTANA**  
FRIDAY & SATURDAY  
JUNE 23 & 24



**CHRIS ISAAK**  
SATURDAY JULY 1



THE RAGE & RAPTURE TOUR  
**BLONDIE & GARBAGE**  
WITH VERY SPECIAL GUESTS  
**JOHN DOE & EXENE CERVENKA**  
THURSDAY JULY 13



**LYLE LOVETT  
& HIS LARGE BAND**  
SATURDAY JULY 15



**LINDSEY BUCKINGHAM  
& CHRISTINE McVIE**  
WEDNESDAY JULY 19



SUMMER TOUR 2017 - 3 DECADES OF SONG  
**NATALIE MERCHANT**  
SATURDAY JULY 22



THE SCORE TOUR  
AN EVENING WITH  
**2CELLOS**  
SUNDAY JULY 23



AN EVENING WITH  
**DIANA KRALL**  
FRIDAY JULY 28



HERB ALPERT & LANI HALL  
DAVID SANBORN | MARC ANTOINE  
KANDACE SPRINGS  
SATURDAY JULY 29



BUDDY GUY  
CHARLIE MUSSELWHITE  
JOHN MAYALL | COLIN JAMES  
SUNDAY JULY 30



**ALLEN STONE**  
FRIDAY AUGUST 4



**MICHAEL McDONALD  
& BOZ SCAGGS**  
THURSDAY AUGUST 10



**BRYAN FERRY**  
FRIDAY AUGUST 11



**ZZ TOP &  
THE DOOBIE BROTHERS**  
FRIDAY AUGUST 25



AN EVENING WITH  
**CHICAGO**  
SATURDAY AUGUST 26



**GIPSY KINGS**  
FRIDAY SEPTEMBER 1



THE BEST SIDE OF THE MOON 2017  
**THE AUSTRALIAN  
PINK FLOYD SHOW**  
MONDAY SEPTEMBER 4



**STEVE WINWOOD**  
FRIDAY SEPTEMBER 8



AN EVENING WITH  
**PINK MARTINI**  
WITH SINGER  
**CHINA FORBES**  
SATURDAY & SUNDAY  
SEPTEMBER 9 & 10



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**GOO GOO DOLLS**  
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**PHILLIP PHILLIPS**  
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## THINGS TO DO **ARTS & CULTURE**

**Shaping Sound:** Paramount Theatre, Sun March 26, 5 pm, \$35-\$85

**Tribes:** ACT Theatre, March 22-26, \$20-\$40

**Yankee Pickney:** Theater Schmeater, Thurs-Sat, 8 pm, \$27, through April 1

**Yellow Fish // Epic Durational Performance Festival:** Various locations, March 27-April 8, free

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### READINGS & TALKS

#### *We recommend...*

**Action Now Network Presents: History and Impact of Gerrymandering:** Seattle Public Library, Southwest Branch, Sun March 26, 1-3 pm, free

**Alton Brown Live: Eat Your Science:** Paramount Theatre, Sat March 25, 3 and 8 pm, \$36-\$66

**Amy Hatvany: It Happens All the Time:** University Book Store Mill Creek, Mill Creek, Tues March 28, 7 pm, free

**Annie Hartnett: Rabbit Cake:** Elliott Bay Book Company, Tues March 28, 7 pm, free

**Bob Ortblad: Who Built Seattle?:** Town Hall, Tues March 28, 7:30 pm, \$5

**Bryan Stevenson:** Benaroya Hall, Tues March 28, 7:30 pm

**Citizen University Annual National Conference:** Fisher Pavilion, March 24-25, \$200-\$250

**Elif Batuman: The Idiot:** Elliott Bay Book Company, Fri March 24, 7 pm, free

**Ezequiel García: Growing Up in Public:** Fantagraphics Bookstore and Gallery, Sat March 25, 1-3 pm, free

**Ganesh Sitaraman with Paul Constant:** Town Hall, Wed March 22, 7:30 pm, \$5

**Geoffrey Nutter: Cities at Dawn:** Fireside Room at Sorrento Hotel, Sun March 26, 4-5:30 pm

**Isaac Marion: The Burning World:** Queen Anne Book Company, Thurs March 23, 7 pm, free; Third Place Books Lake Forest Park, Sat March 25, 6:30 pm, free

**Jami Attenberg with Maria Semple:** Elliott Bay Book Company, Thurs March 23, 7 pm, free

**Kristie Middleton:** Third Place Books Lake Forest Park, Thurs March 23, 7 pm, free

**Lauren Grodstein with Laurie Frankel:** Elliott Bay Book Company, Mon March 27, 7 pm, free

**The Life, Times & Comics of Rube Goldberg:** Push/Pull, Fri March 24, 7-9 pm, \$5

**Lit Fix 17: Four Year Anniversary:** Chop Suey, Wed March 22, 6:30 pm, \$5

**Loud Mouth Lit: Kelleen Conway Blanchard:** St. Andrews Bar and Grill, Tues March 28, 8 pm, free

**Misty Copeland:** Kane Hall, Fri March 24, 7:30 pm, \$5

**Path with Art Spring Voices Showcase:** Seattle Art Museum, Tues March 28, 6-7:30 pm, free

**Peter Bagge: Fire!!:** Elliott Bay Book Company, Sat March 25, 7 pm, free

**The Poetry Brothel:** Rendezvous, Thurs March 23, 7:30 pm, \$25/\$75

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### FILM

## Le Havre

**DON'T MISS** The container is opened, and light is thrown on 10 or so Africans (men, women, children). After the flash of a camera, a boy bolts out of the container, runs through the maze of red, blue, and orange containers, and enters the city of

Le Havre illegally. The African boy is found by a Frenchman, Marcel Marx, who shines shoes for a living. Marx takes the boy to his small, clean apartment and hides him from the law. Soon, Marx's neighbors are helping the African boy—the women shower him with motherly looks, and the men protect him from the mean neighborhood snitch. A band of old rockers reunite and throw a show to raise money for his trip to London. One police officer even stops another police officer from shooting the boy: "He is just a child!" All of this is, of course, a fairy tale. But we really may need fairy tales like this in our times. (*SIFF Film Center, Wed March 22, 6:30 pm, \$25*) **CHARLES MUDEDE**

#### *We also recommend...*

**The Andromeda Strain:** Scarecrow Video, Fri March 24, 8 pm, free

**Chris Marker Group: Arabian Nights:** Scarecrow Video, Mon March 27, 7 pm, free

**Family Circle: The Films of Yasujiro Ozu:** Seattle Art Museum, Thurs, March 23-May 18, \$73 for series

**Fences:** Varsity Theatre

**Get Out:** Various locations

**Hidden Figures:** Sundance Cinemas

**I Am Not Your Negro:** Sundance Cinemas

**Kedi:** SIFF Cinema Uptown & Guild 45<sup>th</sup>

**Land of Mine:** Seven Gables

**Lion:** Sundance Cinemas & Admiral

**Logan:** Various locations

**Moonlight:** Sundance Cinemas

**Mr. Gaga:** Northwest Film Forum

**Paterson:** Grand Illusion

**Personal Shopper:** SIFF Cinema Uptown & Sundance Cinemas

**RoboCop:** Scarecrow Video, Thurs March 23, 7 pm, free

**The Sense of an Ending:** Guild 45<sup>th</sup>

**SHRIEK: The Wicker Man + Happy Hour**

**Heckling:** Naked City Brewery & Taphouse, Sun March 26, 6:30 pm, \$10

**Sunset Boulevard:** Central Cinema, March 24-29, 7 pm, \$8

**T2 Trainspotting:** SIFF Cinema Uptown & Guild 45<sup>th</sup>, opens Thurs March 23

**A United Kingdom:** Seven Gables

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)

### QUEER

## Leather Daddy's Tag Sale

**DON'T MISS** There's no telling what straps and devices you might find at the world's smuttiest tag sale. As Leather Pride Week whips itself into high gear, various local leatherati have donated some of their finest items for this charity tag sale. The benefactors of their largesse are the Leather Archives and Museum, but also you if you can snag some new gear at a great price. Last year, they raised \$5,000 from the sale of various toys, books, rubber gizmos, and leather objets du rapports. If you have a toy or two to contribute, drop 'em off at Doghouse Leathers. Cleaned, please. (*Cuff, Wed March 22, 7-10 pm*) **MATT BAUME**

#### *We also recommend...*

**Dina Martina: Fine Avec Me:** Re-bar, Fri-Sat, 8 pm, Sun, 2 pm, \$22, through April 8

**Haters Roast: The Shady Tour:** Moore Theatre, Sun March 26, 8 pm, \$20-\$75

**How I Learned to Be a Particular Kind of Lady:** Gay City, March 23-26, 7 pm, \$15-\$20

**Mimosas Cabaret:** Unicorn, Sat-Sun, 1 pm, \$25, through May 28, 21+

Complete listings at [strangerthingstodo.com](http://strangerthingstodo.com)



# BEETHOVEN IN MARCH

One of the greatest composers of all time!



**MARCH 23 & 25**  
**BEETHOVEN**  
**SYMPHONY NO. 5**

Ludovic Morlot, conductor  
Bertrand Chamayou, piano

BEETHOVEN: Prometheus Overture  
BARTÓK: Piano Concerto No. 2  
MARTINŮ: Memorial to Lidice  
BEETHOVEN: Symphony No. 5

The culmination of a two-year exploration of Beethoven's symphonies and piano concertos, Ludovic Morlot puts his unique stamp on Beethoven's fateful Fifth Symphony. Bartók's Piano Concerto No. 2 is a brilliant work of rhythmic complexity and musical muscle.

Bertrand Chamayou's performances are generously underwritten by James and Sherry Rasbeck.

Audience Development supported by The Wallace Foundation.

Saturday performance sponsored by:



**MARCH 16-18**  
**BEETHOVEN**  
**PASTORAL**  
**SYMPHONY**

Ludovic Morlot, conductor  
James Ehnes, violin

DEBUSSY: Printemps  
AARON JAY KERNIS: Violin Concerto (U.S. Premiere)  
BEETHOVEN: Symphony No. 6, "Pastoral"

Get an early jump on spring with sweetly blossoming music from Debussy and the great "Pastoral" Symphony of Beethoven, an ode to nature. Composer Aaron Jay Kernis, known for his effervescent Air for violin, offers a new Violin Concerto, commissioned by the Seattle Symphony for James Ehnes.

The commission by Aaron Jay Kernis is generously supported by Patricia Tell-Tekacs and Gary Tekacs.

James Ehnes' performances are generously underwritten by Dana and Ned Lunt.

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**MARCH 24**  
**BEETHOVEN**  
**UNTUXED**

Ludovic Morlot, conductor  
Jonathan Green, host

BEETHOVEN: Prometheus Overture  
BEETHOVEN: Symphony No. 5

Whether it is your first time hearing it live or your 50th, there is no limit to the power of Beethoven's Fifth.

Audience Development supported by The Wallace Foundation.

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TRACTOR TAVERN

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7:30PM SHOW · 21 & OVER  
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BART BAKER

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TICKETS ALSO AT PARAMOUNT THEATER BOX OFFICE



THE CROCODILE



3/23 THURSDAY		The Crocodile Presents:: <b>Bambu</b> DJ Phatrick, Gifted Gab, Tef Poe, DJ Nphared All Ages	
3/23 THURSDAY		The Crocodile Presents:: <b>The Dig @ The Sunset</b> Nico Yaryan, Boone Howard 21+	
3/24 FRIDAY		Mike Thrasher & The Crocodile Present:: <b>G. Love &amp; Special Sauce (Night 1)</b> City of the Sun All ages	
3/24 FRIDAY		The Crocodile Presents:: <b>Elvis Depressedly @ Chop Suey</b> Erik Phillips (fka cat be damned), Foie Gras All Ages	
3/24 FRIDAY		The Crocodile Presents:: <b>Bob Log III @ The Sunset</b> The Spinning Whips, Jake Laundry 21+	
3/25 SATURDAY		Mike Thrasher & The Crocodile Present:: <b>G. Love &amp; Special Sauce (Night 2)</b> City of the Sun 21+	
FEATURED	 <div>Tue 4/18 K.I.D &amp; CUPCAKKE @ THE VERA PROJECT</div>	 <div>Thu 6/15 THE ANNIVERSARY</div>	 <div>Wed 8/2 DELTA RAE</div>
3/26 WHY? 3/27 MOOSE BLOOD 3/28 JAIN 3/29 ALINA BARAZ 3/31 COLONY HOUSE 4/1 HOLI 4/2 ENVY ON THE COAST 4/3 THE BRONX 4/5 FLOATING POINTS 4/6 CUSTOMS GOODBYE 4/7 GANJA WHITE NIGHT 4/8 WIRE 4/10 TWIN PEAKS / HINDS 4/11 FKJ 4/12 XTX 4/13 LA FONDA 4/14 IRON DRAG			
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CASH'D OUT

FRIDAY JUNE 16  
TRACTOR TAVERN

5213 BALLARD AVE NW · SEATTLE, WA  
EARLY 7:00PM SHOW · LATE 11:00PM SHOW  
BOTH SHOWS 21 & OVER  
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THE WAIFS

JUNE 21 TRIPLE DOOR



STURGILL SIMPSON

SATURDAY SEPT 30 MARYMOORE PARK



# THINGS TO DO MUSIC

## Noteworthy Shows This Week

strangerthingstodo.com  @SEAshows

### WEDNESDAY 3/22

**Rickie Lee Jones, Madeleine Peyroux** (Neptune, all ages) Rickie Lee Jones sang “Sympathy for the Devil” (prerecorded) as I read how Trump’s (first) travel ban got definitively thumped by the courts: That night, her manifestation of pure evil/ego—toting its crimes in a failing rasp, a boast its only potency—left me reduced to a toothless pile of wrinkles camped out by the shitter in Joe’s Bar & Grill. Madeleine Peyroux gives us a healthy, sensible Billie Holiday—bit of a creak, but sweetness at the bottom in each note. Her “Desperados Under the Eaves” turns melancholy with elegance, a move that angers “alcoholic purists” out there on YouTube—but I say some people fade (alcoholically) with melancholy elegance. Wrong. Horrible. But sometimes people disappear (slowly) into air-conditioner hum. **ANDREW HAMLIN**

### THURSDAY 3/23

**Seiho, Community Corporation, Matt Tecson, T.Wan**

(Kremwerk) Osaka, Japan’s Seiho creates an interesting hybrid of tantalizing 21st-century digital exotica and uplifting house music. The producer seems to be getting meta with common signifiers of “Oriental” timbres and instrumentation in order to recontextualize them for modern clubbers. Come for the jagged, postmodern disruptions of dance-floor orthodoxy, stay for the sexxy cover of Prince’s “Adore.” Detroit’s Community Corporation is a versatile DJ who somehow found a way to play acid techno to the masses at 2016’s Bonnaroo Festival. What did *you* do last summer? **DAVE SEGAL**

**Eisley, Civilian, Backward Dancer**

(Chop Suey, all ages) Eisley’s 2017 release, *I’m Only Dreaming*, pushes off hard into a strained web of its own personal relationship mythology with “Always Wrong,” four dense minutes of power-pop pleading. The album weaves itself into a corner, that of the pulsing mid-’00s film soundtrack style library—all singular narrative, real tragic hero stuff, with plenty of emotional diversions. Where it bumps up against cleverness is with its treatment of anxieties, some physical and some mental, but each dosed with a different texture and layered along clear-cut power chords and a touch of the Cranberries’ romantic malaise. It’s the soundtrack for a folk-emo junior prom, but the sentiment is authentic, and when it hits hard, it hits well. **KIM SELLING**

**Bambu, DJ Phatrick, Gifted Gab, Tef Poe, DJ Nphared**

(Crocodile, all ages) Hip-hop fans around these parts may remember California rapper Bambu as half of rap duo the Bar, for which he partnered with Seattle’s Prometheus Brown (aka Geologic) of Blue Scholars. From tossing Filipino cuisine and sexy-nurse checkup raps back and forth on those Bar releases to real-deal gangland storytelling with his Native Guns crew to decrying police brutality on tracks with Killer Mike, Bambu has proved himself a versatile dude. His latest album, *Prey for the Devil*, finds him holding little back, as he delves into racial and social politics with the same vigor he’s been surfing the waves of conscious rap for a decade and a half. **TODD HAMM**



**Why?**

Sun March 26  
at Crocodile

SCOTT FREDETTE

### FRIDAY 3/24

**Teenage Fanclub, Britta Phillips**

(Neptune, all ages) Though they’ve kept a low profile since the mid-1990s, the pop classicists of Teenage Fanclub never went away. The Scottish outfit simply took a longer break than usual (six years) between albums. It did them good, since *Here* ranks among their finest since 1991’s *Bandwagonesque*. In the interim, Teenage Fanclub have turned down the volume and burnished their melodies to a warm, coppery glow. Britta Phillips, who’ll be joined by husband Dean Wareham, debuted as the voice of Jem and the Holograms before joining Wareham in Luna. As Dean & Britta, they’ve composed scores for the works of Andy Warhol and Noah Baumbach. More recently, she released her solo debut, *Luck or Magic*, a cool, dreamy confection that plays like Nancy Sinatra by way of the Chromatics. **KATHY FENNESSY**

**Bob Log III, Spinning Whips, Jake Laundry**

(Sunset) If y’all hear a mighty thunder tonight, it’s prolly just Bob Log playing his shake ‘n’ baked, bent-assed country blues. I guess 20 or so years back, he was the pickin’ half of the buskin’ blues duo Doo Rag, but since he went solo, he’s been the king of the one-man bands. And he IS the king; he don’t need help to get around to get on his get down. His “bass guitar” is his thumb, his right-hand fingers strum

and pick while his left-hand fingers hammer out the “melody.” He sings, er, hollers through an old land-line phone receiver fixed into an old motorcycle helmet, and his feet knock out the beats! **MIKE NIPPER**

**STRFKR, Psychic Twin**

(Showbox, all ages) Joshua Hodges is the visionary leader of STRFKR, a Portland-based synth-pop band with light psychedelic and indie-rock tendencies. Their sound is driven by Hodges’s pleasant, sighing vocals, bright keys, pulsing and bumping bass, and beats with just enough groove appeal to make you want to dance—but not too hard, more like an easy, hip-shaking sway and slight shoulder shimmy. STRFKR dropped a fifth full-length in November, *Being No One, Going Nowhere*, and released another album, *Vault Vol. 1*, in February, the first of three that compile previously unreleased and rare tracks, including material composed well before their 2008 self-titled debut. **LEILANI POLK**

**Xurs, Local Pavlov, Porn Bloopers**

(Cafe Racer) When you’re old enough to have experienced the first wave of punk, you typically find yourself unimpressed by new versions of the genre in these here 2010s. However, Seattle quartet Xurs make this geezer grudgingly admit that da yoof of America still have some vital contributions to make to ye olde punk rock. Their self-titled 2016

album boasts stinging, venomous guitars that split the difference between A Frames and SST-era Sonic Youth and songs that zigzag with a spasmodic math-rock logic that deviates from the punk rule book. Add some acerbic lyrics you wouldn’t mind painting onto your leather jacket, and you have a fresh take on a musical style that was already going rotten by 1979. **DAVE SEGAL**

### SATURDAY 3/25

**James Chance and the Contortions, Quid Quo**

(Lo-Fi) From the avant-jazz-inflected post-punk of the Contortions to his fork-in-a-socket James Brown simulacrum James White and the Blacks, it was clear that sax-shredding frontman James Chance thought a lot of—and a lot about—Black music in his quest for no wave stardom. He played with race possibly as much as any white musician in (what is arguably) a rock band ever has. Lester Bangs’s famous 1979 “The White Noise Supremacists” essay quoted Chance as saying that “the magical qualities of black music” (in Bangs’s words) were “a bunch of nigger bullshit” (in Chance’s). “Of course I’m celebrating black music and culture,” Chance said in the *New York Press* decades later. “I’ve had bands that were completely black!” Okay, if you’ve heard one white artist be flip and “provocative” about something that doesn’t affect him,

*Continued* ►





1426 FIRST AVENUE

<b>GREENSKY BLUEGRASS</b> with CRIS JACOBS MARCH 30   8:00PM	<b>LAURA MARLING</b> with VALLEY QUEEN APRIL 28   9:00PM
<b>REBEL SOULJAHZ</b> with ELI MAC APRIL 1   8:30PM	<b>E-40</b> MAY 2   8:00PM
<b>DESIGNER</b> with ROB STONE + SKI MASK THE SLUMP GOD + 16YROLD APRIL 2   8:00PM	<b>FLIGHT TO MARS</b> with THUNDERPUSSY MAY 12+13   9:00PM
<b>THE TEA PARTY</b> APRIL 4   8:30PM	<b>THE SPECIALS</b> JUNE 13   8:00PM
<b>RJD2 + TORTOISE</b> with 1939 ENSEMBLE APRIL 21   8:00PM	<b>JURASSIC 5</b> KEXP & SHOWBOX PRESENT JUNE 22   9:00PM
	<b>THE REVOLUTION</b> KEXP & SHOWBOX PRESENT JULY 15   8:30PM

# SHOWBOX SODO

1700 FIRST AVENUE SOUTH

<b>DAN + SHAY</b> with JACKIE LEE MARCH 24   8:00PM KMP5 & SHOWBOX PRESENT	<b>JAMEY JOHNSON</b> with MARGO PRICE + BRENT COBB MAY 9   7:30PM STAGECOACH SPOTLIGHT PRESENTS
<b>THURSDAY</b> with BASEMENT + TOUCHE AMORE + CITIES AVIV APRIL 15   8:00PM	<b>EVERCLEAR</b> with VERTICAL HORIZON + FASTBALL MAY 12   8:00PM ALT 102.9 PRESENTS
<b>BANKS</b> with RAURY APRIL 18   8:00PM KEXP & SHOWBOX PRESENT	<b>THE JESUS &amp; MARY CHAIN</b> MAY 23   8:00PM KEXP & SHOWBOX PRESENT

## NEUMOS

COMING UP NEXT

FRIDAY 3/24  
**STRAND OF OAKS**  
HEATHER MCENTIRE (OF MOUNT MORIAH)

SATURDAY 3/25  
**TYLER EDWARDS**  
ALKI + GHOST SHIP

SUNDAY 3/26  
**DEAFHEAVEN**  
THIS WILL DESTROY YOU + EMMA RUTH RUNDLE

TUESDAY 3/28  
**MODERN ENGLISH**

SATURDAY 4/1  
**HOTEL GARUDA**  
WINGTIP + AIRE ATLANTICA

WEDNESDAY 4/5  
**SLEAFORD MODS**  
PRIVATE ROOM

THURSDAY 4/6  
**BLACK JOE LEWIS & THE HONEYBEARS**  
DAMS OF THE WEST

SUN. 4/16 & MON. 4/17  
**OF MONTREAL**  
CHRISTINA SCHNEIDER'S JEPETO SOLUTIONS + BEN VARIAN

TUESDAY 4/18  
**GUIDED BY VOICES**  
SLOUCHER

## BARBOZA

COMING UP NEXT

FRIDAY 3/24  
**PURE BATHING CULTURE**  
MY BODY

SATURDAY 3/25  
**CAMERON AVERY**  
OMAR VELASCO

SUNDAY 3/26  
**NICK HAKIM**  
NORVIS JUNIOR

MONDAY 3/27  
**AUTHOR & PUNISHER**

TUESDAY 3/28  
**ROLLING BLACKOUTS**  
COASTAL FEVER

WEEKLY FRIDAY & SATURDAY  
DANCE NIGHTS FROM 10:30PM TO CLOSE

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# NEPTUNE

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SEATTLE THEATRE GROUP

THIS FRID MARCH 24  
**TEENAGE FANCLUB**  
BRITTA PHILLIPS

NEXT WEEK! MARCH 27  
**KATE TEMPEST**

NEXT WEEK! MARCH 28  
STG & THE NOISE WELCOMES  
**THE DECIBEL MAGAZINE 2017 TOUR**  
KREATOR | OBITUARY  
MIDNIGHT | MORRENDOS | THE DRIP

NEXT WEEK! MARCH 29  
**LOCASH**  
RYAN FOLLESE @ MICHAEL TYLER

NEXT WEEK! MARCH 30  
**BIFFY CLYRO**  
O'BROTHER

APRIL 4  
ASIA ON TOUR  
**MIYAVI**  
**SLOT MACHINE | KIHA & THE FACES**

KEXP, STARBUCKS & STG PRESENT  
LITTLE BIG SHOW #18  
SAT APRIL 8  
**MITSKI**  
KADIRJA BONET | MAL DEVISA | DJ YUNG FUTON

APRIL 9  
**SOHN**  
WILLIAM DOYLE @ NYLO

APRIL 13  
TMY TOUR  
**AB-SOUL**

APRIL 15  
**LIVE WIRE**  
WITH LUKE BURBANK  
DAN SAVAGE | JESSIE KLEIN

APRIL 17  
**PRESERVATION HALL JAZZ BAND**

APRIL 18  
RELEASE THE HOUNDS:  
AN ACOUSTIC EVENING WITH  
**JULIAN LAGE**  
**CHRIS ELDORIDGE**  
**AOIFE O'DONOVAN**

APRIL 19  
**MOUNT EERIE**  
LORI GOLDSTON

ON SALE NOW  
SAT APRIL 22  
**GIORGIO MORODER**

APRIL 23  
**DAKHABRAKHA**

APRIL 26  
**DWEEZIL ZAPPA**  
50 YEARS OF FRANK: DWEEZIL ZAPPA  
PLAYS WHATEVER THE FUNK HE WANTS

FRI APRIL 28  
**LUPE FIASCO**

MAY 2  
AN EVENING WITH  
**DAVID CROSBY & FRIENDS**

SAT MAY 6  
THE SLEEPOVER TOUR  
**gnash**  
Sweater Beats | MAX  
Goody Grace | Tulipa & Blankets  
Triangle Park | Mysooyjon

MAY 8  
LAST PLACE TOUR  
**GRANDDADDY CAVEMAN**

SAT MAY 13 | EARLY SHOW  
**CASPAR BABYPANTS**

FRI MAY 19  
**UHH YEAH DUDE**

ON SALE NOW  
FRI JUNE 2  
DANIEL ASH + KEVIN HASKINS + DIVA  
**POPTONE**  
BAUHAUS + TONES ON TAIL + LOVE AND ROCKETS

ON SALE FRI AT 10AM  
SAT JULY 15  
AN EVENING WITH  
**COWBOY JUNKIES**

**ON SALE NOW!**

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HIT | APR 7 • 21 SAVAGE | APR 15 • EIGHTH BLACKBIRD | MAY 4  
ORION HOLCOMB AND THE NEIGHBORS | MAY 6  
JAMES WANN | MAY 12 • ANDREW BRUNSON ON THE WILDERNESS | MAY 19  
THE MINIMALISTS | MAY 12 • TAPE FACE | MAY 13 • MI KAWAII BELL | MAY 20  
BLACKBIRD | MAY 26 • JUSTIN TOWNES EARLE | MAY 30  
JEAN-LUC PONTY | MAY 31 • SHOT BULNHAN | JUNE 3 • DAMEN ESCOBAR | JUNE 9  
SUNSHINE RECORDS | JUNE 24 • SHUN CHOI | AUG 18 & 19  
HAWKSON | OCT 17 • TASHI BULDHAN | OCT 24



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## THINGS TO DO MUSIC

maybe you've heard them all. Still, out of the OG Blacks lineup did emerge downtown darlings Defunkt, and Chance himself is the rightful godfather of all punk-funk fuckery—so contort yourself as you see fit, 'cause the shit still jams. **LARRY MIZELL JR.**

### Ivan Smagghe

(Kremwerk) Producer/DJ Ivan Smagghe emerged from France's fertile 1990s house scene and then, with Arnaud Rebotini, formed Black Strobe, which enjoyed a brief spurt of electroclash glory later that decade. Twenty years on, Smagghe is still causing a ruckus on dance floors with sets that balance decadence with ominousness. That combustible combination is exemplified by Smagghe's *Fabric 23* mix from 2005, especially in the sequence where Audion's "Just Fucking (Roman Flügel's '23 Positions in a One-Night Stand' Mix)" segues into Sergej Auto's "Carnage, OK!" Smagghe has also DJed back to back with the legendary Andrew Weatherall (Sabres of Paradise, Two Lone Swordsmen, coproducer of Primal Scream's *Screamadelica*, etc.), and the latter doesn't DJ with just *anybody*. **DAVE SEGAL**

### SUNDAY 3/26

#### Deafheaven, This Will Destroy You, Emma Ruth Rundle

(Neumos, all ages) Neither rain nor snow nor hit pieces in the A.V. Club will stop the continuing dominance of Bay Area black-metal crew Deafheaven, who managed to blow up black metal in the US by making the cover to their *Sunbather* album hot pink. Silly controversies aside, Deafheaven put on an intimidating live show. Singer George Clarke is a charismatic performer who channels bits of

David Bowie and Ian Curtis into a genre that's mostly too tough for its own good. Show up early to catch LA's Emma Ruth Rundle. Her 2016 album, *Marked for Death*, is the most heartbreaking piece of slowcore I've heard since that last Low album. **JOSEPH SCHAFER**

### Why?, Open Mike Eagle

(Crocodile, all ages) At this point, it almost goes without saying that Yoni Wolf isn't your average rapper. The Cincinnati native rose to prominence in the late 1990s/early '00s backpack-rap scene as part of cLOUDDEAD, along with Doseone and Odd Nosdam, cofounders of outré rap label Anticon. While Why? had been Wolf's stage name since 1997, in 2004 he made the unprecedented move of turning his MC handle into the name of an indie-rock band that has remained popular for more than a decade. Part of Why?'s popularity can be attributed to the fact that there's really no other band out there like them—rap-rock this is not. Rather, Why's dexterous, sing-songy flow proved the perfect counterpart to Wolf's bandmate and brother Matt Meldon's imaginative, folk-friendly, and prog-inspired instrumentation, which has earned them fans more into Bob Dylan than Biz Markie. In town to promote their fifth album, *Moh Lhean*, the now-six-member band's energetic and emotive live sets will be supported by alt rapper Open Mike Eagle. **NICK ZURKO**

### MONDAY 3/27

#### Gaby Moreno, DJ Rosby

(Triple Door, all ages) Guatemalan singer-songwriter Gaby Moreno has wide and varied influences that are reflected in her music, which is often lushly composed and evokes whatever genre she might be tackling at the

moment. In *Ilusión*—her 2016 Grammy-nominated LP—she opens with the brass-splashed, Motown-imbued R&B of "Se Apagó," switches gears to the bluesy shuffle of "Nobody to Love," hits honky-tonk notes replete with loose swinging piano in "Pale Bright Lights," and then goes straight up Johnny Cash guitar-twanging country in "Maldición/Bendición." From song to song, she switches with ease between singing in English and Spanish, her vocal range varying from high and sweet songbird trill with light vibrato to lower more sultry intonations that prove she knows how to turn on the charm or amp up the 'tude as the need arises. **LEILANI POLK**

### TUESDAY 3/28

#### Modern English

(Neumos) UK new-wave/post-punk act Modern English may sometimes be unfairly cast as a "one-hit wonder," but their discography went far deeper and weirder than "I Melt with You." The band's eighth studio album, *Take Me to the Trees*, combines the swooningly romantic new-wave jangle of "Melt" with the effects-heavy eeriness of their 1981 4AD debut, *Mesh & Lace*. While last year's *Mesh & Lace* tour alienated the "Melt"-only squares with its visceral and dark post-punk atmospherics—and delighted the freaks—this time the material is considerably brighter, with post-punk riffs glossed in a heightened pop polish. Although it feels comparatively tame against the chaotic desolation of the 36-year-old *Mesh*, that record was also more bleak and pessimistic than most of the darkest Joy Division. *Trees* sees the band thriving in its maturity, and live it should translate to an effects-laden, shimmering post-punk/pop treat. **BRITTNI FULLER**

#### Delicate Steve, Alex Cameron, the Kingdom Boogie Band

(Tractor) One day, against all odds, you'll wake up and realize you have time for an act named Delicate Steve. Get over your wariness of such a precious handle and you'll discover loads of interesting rock songs at a time when interesting rock songs ain't so plentiful. Delicate Steve's 2011 debut on Luaka Bop, *Wondervisions*, sounds like it could be James Blood Ulmer-esque harmolodics for indie-rock kids or prog-informed synthesizer doodles for video gamers who dig Queen's Brian May. On 2012's *Positive Force*, Steve lets his slide do the eloquent talking in a slightly more subdued, Ratatat-lite manner, while on the new *This Is Steve*, the Delicate one opts for easy-striding, J.J. Cale-like boogie rock featuring all sorts of fuzzed-out and flanged guitar tones and riffs that deserve to fill arenas. Bonus: No vocals intrude on the ax heroics. **DAVE SEGAL**

#### Decibel Magazine Tour: Kreator, Obituary, Midnight, Horrendous, the Drip

(Neptune, all ages) When it comes to true underground metal, *Decibel* magazine gets it right. Even though its distribution puts the mag front and center in newsstands across the world, its editors aren't afraid to throw an unapologetically brutal band like Pig Destroyer on the cover. Each year, the magazine selects a handful of groups to represent its vision with the Decibel Magazine Tour. This year, Eastern Washington grindcore maniacs the Drip are opening the Northwest dates alongside the always heavy Horrendous, death 'n' rollers Midnight, Florida redneck-death-metal legends Obituary, and a band that's been slaying for more than 35 years, the German thrash masters Kreator. **KEVIN DIERS**

**Lo-Fi**  
PERFORMANCE GALLERY

<b>Wed 3/22 8pm</b>	<b>NOISEGASM, Finger Fingerrr, Double Or Muffin, The Science Of Deduction</b>
<b>Thu 3/23 8pm</b>	<b>XOLIE MORRA AND THE STRANGE KIND Tall Willie</b>
<b>Fri 3/24 8pm</b>	<b>THE SHIVAS, Death Valley Girls, Acapulco Lips, Head Band \$12</b>
<b>Sat 3/25 9pm</b>	<b>JAMES CHANCE &amp; THE CONTORTIONS w/ Quid Quo</b>
<b>Tue 3/28 9pm</b>	<b>STOP BITING BEATMAKERS SHOWCASE \$5</b>
<b>Wed 3/29 9pm</b>	<b>LOVING TOUCH \$5</b>

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**FRIDAY, MARCH 24**  
**SPEAKEASY JAZZ CATS**  
SIERRA ELIZABETH FERREL

**SUNDAY, MARCH 26**  
**ANOTHER PERFECT CRIME**  
DANNY NEWCOMB  
MALIDONT

**THURSDAY, MARCH 30**  
**NO JUMPER TOUR FEAT.**  
SMOKEPURPP, LIL PUMP, DJ ROJAS,  
DJ CAM GIRL, DJ HOUSE PHONE

**FRIDAY, MARCH 31**  
**KORE IONZ**  
WHITNEY MONGÉ • CAMERON LAVI-JONES

**SATURDAY, APRIL 1**  
**DESI DHAMAKA AFTER PARTY**  
**DJ SAHIL**

**FRIDAY, APRIL 7**  
**AN EVENING WITH THE SECURITY PROJECT**  
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EVERY TUES: TUESDAY NIGHT MUSIC CLUB  
EVERY WED: ABSOLUTE KARAOKE  
EVERY THURS: CRASH THE GLASS  
3/24 A HEART IN THE STILLNESS, WEAVER'S TRIANGLE, HEADSTONE BRIGADE  
3/26 SONGWRITERS IN SEATTLE  
3/21 DANIEL PELLEGRINI & MORE

**COMING UP**  
4/8 BAISAKHI FESTIVAL  
4/14 & 4/15 EPIC QUEST BURLESQUE:  
A JOURNEY THROUGH FANDOMS  
4/21 & 4/22 FIRE AND TASSLES:  
GAME OF THRONES BURLESQUE  
4/28 GRIOT PARTY  
4/29 MONQUI PRESENTS:  
SONDRE LERCHE  
4/30 SMALL WORLD  
5/5 THADAYUS & THE ELECTROFUNKS  
5/13 GOLDNWOLF

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**Thu 3/23**  
**DEAD MAN WINTER**  
(FEAT DAVE SIMONETT OF TRAMPLED BY TURTLES)  
ERIK KOSKINEN 9PM \$15

**Mon 3/27**  
**BRENT COWLES**  
(OF YOU, ME & APOLLO)  
OLD COAST  
NAVID ELIOT (OF PLANES ON PAPER) 8PM \$8

**Tue 3/28**  
**PROGRESSIVE FOLKSY ROCK**  
**DELICATE STEVE**  
ALEX CAMERON  
THE KINGDOM BOOGIE BAND 8PM \$12/\$14

**Wed 3/29**  
**KEXP'S WO'POP PRESENTS**  
**RED BARAAT**  
GANAVYA  
DJ ANJALI & THE INCREDIBLE KID 8PM \$15/\$20

**Sat 3/25**  
**ROCK 'N FOLKING ROLL**  
**THE BALLROOM THIEVES**  
THE LOCAL STRANGERS 9PM \$15

**UP & COMING**  
3/24 ANDY SHAU 3/26 AGNES OBEL 3/30 LAITH AL-SAAD 3/31 SCOTT H BIRAM 4/1 SERA CAHOONE 4/2 THE WIND + THE WAVE

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**HIGHLINE**

Thursday, March 23  
**SHUT EM DOWN SHUFFLE - DEFUND THE DAPL SHOW**  
8 PM \$15

Friday, March 24  
**DEAD MEADOW**  
Matt Hollywood  
& The Bad Feelings,  
Ancient Warlocks  
Low Hums  
9PM \$13 - \$15

Saturday, March 25  
Mechanismus Presents  
**PSYCLON NINE**  
The Vile Augury  
Lennon Midnight  
Adrien H and the Wounds,  
9PM \$12 - \$15

Sunday, March 26  
**KOVAA RASVAA**  
Sciatica  
9PM \$18

Wednesday, March 29  
Mechanismus and Musicwerks presents  
**KITE**  
Abbey Death, Blakk Glass  
9PM \$10 - \$15

Thursday, March 30  
**DS-13**  
Endorphins Lost,  
Toecutter, Cujo  
9 PM \$8 - \$10

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	FRI	Fraktal Phantom, Upwell
	SAT	Brine, Wes Sp8, The Past Impending
	MON	Andy Coe Grateful Dead covers
	TUE	Leif Totusek Guitar Savant

**LAKE CITY RECORD SHOW**  
**Sunday Apr 30 - 10am-4pm**



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# THINGS TO DO MUSIC

## The Best of the Rest of the Shows This Week

strangerthingstodo.com @SEAshows

★ = Recommended A = All Ages

### WED 3/22

#### LIVE MUSIC

**BARBOZA** Plastic Picnic, Eastern Souvenirs, Cuff Lynx, 8 pm, \$10

**CENTRAL SALOON** Fian, Eclipixa, Guests, 8 pm, \$5

**CHOP SUEY** Japan Nite, 9 pm, \$12/\$15

**CONOR BYRNE** Drea & The Marilyns, Cameron Royce, The Sean Fear Novelty Act, 8 pm, \$8

★ **EL CORAZON** MellyMac, MexiJake, Juice The God, Junior, DJ Don Tito, 8 pm, \$8/\$10

**THE FUNHOUSE** Massive Scar Era, Prey The Hunter, Limegoat, Monsters Among Gods, 8 pm, \$6/\$8

**HIGHWAY 99** Black Clouds Blues, 8 pm, \$7

**LO-FI** Noisegasm, FingerFingerrr, Double or Muffin, The Science of Deduction, 8 pm, \$7

**PARAGON** Two Buck Chuck, 8 pm, free

★ **SHOWBOX** Social Distortion with Jade Jackson, 8 pm, \$40/\$45

★ **STUDIO SEVEN** Chelsea Grin, Ice Nine Kills, Gideon, Enterprise Earth, Follow The Lights, 6 pm, \$17/\$20

**SUNSET TAVERN** Chris Shiflett with Brian Whelan, 8:30 pm, \$12

**TIMBRE ROOM** Black Atlas with OVERWERK, 8 pm, \$14

**TRACTOR TAVERN** Crow & The Canyon, The Last Revel, Honey Mustard, 8 pm, \$10

★ **TRIPLE DOOR** Rose Cousins and Caitlin Canty, 7:30 pm, \$16/\$19

★ **VERA PROJECT** Little Simz, 7 pm, \$15/\$17

**JAZZ** ★ **JAZZ ALLEY** Grace Kelly, 7:30 pm, \$29.50

**DJ** **BASTILLE CAFE BAR** Le Verlan with DJ Paces Lift, 8-11 pm, free

**CONTOUR** NuDe Wednesdays: Guests, 9 pm, free

★ **LOVECITYLOVE** LOVECITYLOVE X WEDNESDAYS, 8-11 pm, \$5/\$10

**Q NIGHTCLUB** Forms: STYLSS Showcase, 9 pm-2 am, \$11

**REVOLVER BAR** Maximum Rock & Roll, 9 pm-2 am, free

**COLUMBIA CITY THEATER** Crash The Glass, 8 pm, free

**EL CORAZON** Badfish, Perfect By Tomorrow, It Gets Worse, 8 pm, \$10/\$20

**HIGH DIVE** Marmalade, 8 pm, \$6

**HIGHLINE** Shut Em Down

Shuffle: The Defund DAPL Show, 8 pm, \$15

**HIGHWAY 99** Patti Allen and Monster Road, 8 pm, \$7

**JAZZ ALLEY** Elvin Bishop's Big Fun Trio, 9:30 pm, \$33.50

★ **KEYARENA** Ariana Grande, 7:30 pm, \$25.95-\$194.95

**LUCKY LIQUOR** DistinctThursdays, 7 pm, \$5/\$8

**NECTAR** Trout Steak Revival, Sourwood Stringband, Rain City Ramblers, 8 pm, \$10/\$15

**RENAISSANCE SEATTLE HOTEL** RStage Presents: Sundae + Mr. Goessl, 6 pm, free

★ **SHOWBOX** Yonder Mountain String Band with The Li'l Smokies, 8 pm, \$25/\$30

**SUBSTATION FLRT**, Monsterwatch, Lando, 8 pm, \$8

**SUNSET TAVERN** The Dig, Nico Yaryan, Boone Howard, 8:30 pm, \$10

**TRACTOR TAVERN** Dead Man Winter with Erik Koskinen, 9 pm, \$15

**JAZZ** ★ **BARCA** Jazz at Barca, 9 pm-midnight, free

**VITO'S RESTAURANT & LOUNGE** Casey MacGill, 5:30 pm, free

**DJ** **BALLROOM** Throwback Thursdays, 9 pm, free

**CONTOUR** Jaded GRIM'S Special Blends, 8 pm-2 am, free

★ **HAVANA** Sophisticated Mama, free

**Q NIGHTCLUB** Studio 4/4: Kry Wolf, 9 pm-midnight, \$11

**R PLACE** Thirsty Thursdays, free

**TRINITY** Beer Pong Thursdays, free

**CLASSICAL** ★ **BENAROYA HALL** Beethoven Symphony No. 5, 7:30 pm, \$22-\$127

★ **TRIPLE DOOR** Jackie Evancho, 10 pm, \$50-\$75

**FRI 3/24**

**LIVE MUSIC** ★ **BARBOZA** Pure Bathing Culture with My Body, 7 pm, \$12

**BLUE MOON TAVERN** Fraktal Phantom with Upwell, 9 pm, \$7

**COLUMBIA CITY THEATER** A Heart in the Stillness, Weaver's Triangle, Headstone Brigade, 8 pm, free

**CONOR BYRNE** Heels To The Hardwood, Weatherside Whiskey Band, Drew Martin, 9 pm, \$8

**CROCODILE G. Love & Special Sauce** with City of the Sun, 8 pm, \$30

**EL CORAZON** Zeke, Nashville Pussy, The Derelicts, NeutralBoy, 8 pm, \$15/\$17

**EMERALD QUEEN CASINO** Kenny "Babyface" Edmonds, 8:30 pm

**THE FUNHOUSE** The Soft White Sixties, 8 pm, \$12/\$15

**HIGH DIVE** The Spider Ferns, DoNormaal, Neu Youth, DJ The\_Ohmu, 8 pm, \$8/\$10

**HIGHLINE** Dead Meadow,

Matt Hollywood & The Bad Feelings, Ancient Warlocks, Low Hums, 9 pm, \$13/\$15

**HIGHWAY 99** Friday Night Soul II, 8 pm, \$17

**JAZZ ALLEY** Elvin Bishop's Big Fun Trio, 9:30 pm, \$33.50

**LO-FI** The Shivas, Death Valley Girls, Acapulco Lips, Head Band, 8 pm, \$12

**LUCKY LIQUOR** Turian, Coma Club, Ermac, Rat King, 8 pm-midnight, \$5/\$8

★ **MOORE THEATRE** 16th Annual More Music, 7:30 pm, \$15

**NECTAR** Sammy J, Jordan T, Analea, 8 pm, \$20/\$25

**NEUMOS** Strand of Oaks with Heather McEntire of Mount Moriah, 8 pm, \$19

**PONCHO CONCERT HALL** Japan in American Music, 8-10:30 pm, free

★ **SHOWBOX SODO** Dan & Shay with Jackie Lee, 8 pm, \$25/\$28

**SLIM'S LAST CHANCE** Stereo Embers, El Steiner, Esther Kang, 9 pm, \$12

**TIMBRE ROOM** Tetrad Veil, Terror Apart, Cost, Interracial Sex, Primordial Wound, 7 pm, \$8

**TRACTOR TAVERN** Andy Shauf, Aldous Harding, Chris Staples, 9 pm, \$13

★ **VERA PROJECT** Elvis Depressedly, Erik Phillips, 8 pm, \$13/\$15

★ **W SEATTLE** W Live: Gully & Antonioni, 6:30 pm, free

**JAZZ** **CENTURY BALLROOM** Jazz Shout!: An Evening of Protest Art By Women, 6:30-10:30 pm

**EGAN'S JAM HOUSE** Linda Kosut and John Engerman & Michael King, Linda Kosut and Jeannette d'Armand, 9 pm, \$15/\$20/\$25

**LATONA PUB** Phil Sparks Trio, 5 pm, free

**VITO'S RESTAURANT & LOUNGE** Yada Yada Blues Band, 9 pm, free

**DJ** **ASTON MANOR** House Party Fridays, 10 pm-2 am

**BALLROOM** Rendezvous Friday: Dj Mack Long, 10 pm

★ **BALTIC ROOM** Juicy, \$10

★ **CUFF** DJ Night: Rotating DJs, 10 pm-3 am, free

**FOUNDATION** Resonate Fridays, 9 pm-2 am, \$20-\$30

**HAVANA** Viva Havana: Soul One, Sean Cee, Curtis, Nostalgia B, and DV One, 9 pm, \$11

**KREMWERK** Tom Kha 3 Year Anniversary, 10 pm, \$15

**NEIGHBOURS** Absolut Fridays, 9 pm

**Q NIGHTCLUB** CODA: 009, 10 pm-2 am, \$10

**R PLACE** Transcendence: with DJ E, 9:30 pm

**SUBSTATION** Kaminanda, Luke Mandala, Madly In Dub, 10 pm, \$15

**TIMBRE ROOM** Foolish Fridays, 9 pm-2 am, \$5/\$10

**TRINITY** Massive Fridays, free

**VERMILLION** Session Fridays, 9 pm-2 am, free

**CLASSICAL** ★ **BENAROYA HALL** Beethoven Untuxed, 7 pm, \$13-\$58

**CENTER THEATER** The Drunken Tenor, 9:30 pm, \$13

★ **TRIPLE DOOR** Jackie Evancho, 10 pm, \$50-\$75

### SAT 3/25

#### LIVE MUSIC

★ **BALLARD HOMESTEAD** Rocky Votolato with Guests, 7:30 pm, \$17/\$20

**BARBOZA** Cameron Avery with Omar Velasco, 7 pm, \$13

**BLACK LODGE** Isenordal, With The End In Mind, SwampheavY, Voidthrone, 9 pm-1 am, \$5-\$10

**BLUE MOON TAVERN** Brine, Wes Sp8, The Past Impending, 9 pm, \$7

**CAFE RACER** Mobius Jones, 9 pm, free

**CROCODILE G. Love & Special Sauce** with City of the Sun, 8 pm, \$30; Samurai Del, Navvi, jamie blake, Sendai Era, Kyo-Ken, 8:30 pm, \$10

**THE FUNHOUSE** Rozamov, Me Infecto, Pisswand, 8 pm, \$8/\$10

**HARD ROCK CAFE** Mister Master, 8 pm-1 am, \$10/\$12

**HIGH DIVE** Jonny Sonic, Actionesse, Chaotic Noise Marching Corps, 8 pm, \$8/\$12

**HIGHLINE** Psyclon Nine, The Vile Augury, Lennon Midnight, Adrien H and the Wounds, 9 pm, \$12/\$15

**HIGHWAY 99** John Del Toro Richardson, Clint Morgan, Karen Lovely, 8 pm, \$17

**JAZZ ALLEY** Elvin Bishop's Big Fun Trio, 9:30 pm, \$33.50

★ **LUCKY LIQUOR** Weeed, Bay Witch, Oh Rose, 7 pm, \$5/\$8

★ **NEPTUNE THEATRE** The Growlers, 9 pm, \$20/\$23.50

**NEUMOS** Tyler Edwards, ALKI, Ghost Ship, 8 pm, \$12

**OMCULTURE** Tunes and Tales: A Bushwick Benefit, 8-11 pm, \$50/\$200/\$400

**RENDEZVOUS** Queer You 5: Still Alive, 9 pm, \$7

**SKYLARK CAFE & CLUB** Lauren Murphie & the Sodo 4, Delvon Lamarr Organ Trio, Cody Ray Raymond, 9 pm, \$10/\$12

**SUBSTATION** Visceral Candy with Tim Stiles and DJ Jay Battle, 8 pm-midnight, \$8

**TRACTOR TAVERN** Ballroom Thieves with Guests, 9 pm, \$15

**TRIPLE DOOR** Play It Forward, 6 pm, \$250

**VICTORY LOUNGE** Slow Code, Love Moon, Lume, Coma Club, 8:30 pm-midnight, \$5/\$8

**JAZZ** **EGAN'S JAM HOUSE** Marcus Wolland & Carolyn Magoon, Joanne Klein and Julie Cascioppo, 9 pm, \$15/\$20/\$25

★ **TULA'S** Susan Pascal Quartet with Marc Seales, Chuck Deardorf, Gary Hobbs, 7:30 pm, \$18

**VITO'S RESTAURANT & LOUNGE** Jerry Zimmerman, 6 pm, free

**DJ** **AMBER** Amber Saturdays with DJ Kippawrk, free

**ASTON MANOR** NRG Saturdays: Guests, free

**BALLARD LOFT** DJ Saturdays, 10 pm, free

**BALLROOM** Sinful Saturdays: Guests, 9 pm

**BALTIC ROOM** Crave Saturdays: McClarron and

**THURS, 3/23 - SUN, 3/26**

**MIKE STANLEY**

**W/ DUSTIN NICKERSON**

After a decade developing his craft in the Windy City, Mike now tours extensively. Given his penchant for brutal honesty, spiced up with insatiable wit, it's no surprise he was voted "Best Chicago Comedian" in a Peoples' Choice poll.



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	Rain City Ramblers, Sourwood Stringband	4.7	<b>THE JUAN MACLEAN</b>
3.24 Friday (Reggae)	<b>SAMMY J</b>	4.8	<b>80S VS 90S</b>
	Jordan T, Analea	4.9	<b>LIL DEBBIE</b>
3.25 Saturday (DJ/Dance Party)	<b>PRINCE &amp; MICHAEL EXPERIENCE</b>	4.11	<b>THE DEER</b>
		4.13	<b>JENNY &amp; THE MEXICATS</b>
3.29 Wednesday (Funk/Jam/Rock)	<b>THE WERKS</b>	4.14	<b>JAZZ IS PHSH</b>
	Brothers Gow	4.15	<b>MINNESOTA</b>
3.30 Thursday (Funk)	<b>DUMPSTAPHUNK</b>	4.18	<b>CORY HENRY &amp; THE FUNK APOSTLES</b>
	Ethan Tucker, Polyrhythmics Horns	4.19	<b>BILAL</b>
3.31 Friday (Mash-up/Trip Hop)	<b>BLOCKHEAD</b>	4.20	<b>DEAD PREZ</b>
	+THE HOOD INTERNET	4.21	<b>ANTIBALAS</b>
	Onry Ozzborn & Alison Baker (performing cypid), Pressha	4.22	<b>LAS CAFETERAS</b>
4.1 Saturday (Dance/Live EDM)	<b>April Fool's Day w/ MOON HOOCH</b>	4.23	<b>JELLY BREAD</b>
	Willdabeast, Deadly D	4.27	<b>HEAD FOR THE HILLS</b>
4.2 Sunday (Funk)	<b>ROBERT RANDOLPH &amp; THE FAMILY BAND</b>	4.29	<b>HOT BUTTERED RUM</b>
	Raquel Rodriguez	5.3	<b>VIEUX FARKA TOURE</b>
4.5 Wednesday (Hip Hop)	<b>OG MACO &amp; YOUNG GREATNESS</b>	5.5	<b>MOON HOOCH</b>
	Levi Carter and Matt Citron, Sky Division, Speaker Child, Bandz Marino	5.6	<b>TOMORROWS BAD SEEDS</b>
		5.9	<b>STARLITO</b>
		5.10	<b>SCOTT PEMBERTON BAND</b>
		5.11	<b>SIMIAN MOBILE DISCO</b>
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		5.13	<b>MARTYPARTY</b>
		5.18	<b>MELTDOWN SHOWDOWN</b>
		5.20	<b>MARK FARINA-MUSHROOM JAZZ</b>
		5.23	<b>DEVIN SINHA</b>
		5.25	<b>"A GALAXY FAR, FAR AWAY...THE CONCERT"</b>
		5.26	<b>VAUDEVILLE ETIQUETTE</b>
		5.27	<b>PIGS ON THE WING</b>
		6.9	<b>POOR MAN'S WHISKEY</b>
		6.10	<b>CLINTON FEARON</b>
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**CHOP SUEY** Dance Yourself Clean, 9 pm, Free/\$5  
 ★ **CUFF** DJ Night: Rotating DJs, 10 pm-3 am, free  
**FOUNDATION** Elevate Saturdays, \$0-30  
**GAINSBURG** Voulez-Vous Boogaloo, 10 pm-2 am, free  
**HAVANA** Havana Social, 9 pm, \$15  
**MONKEY LOFT** Diggin Deep, 10 pm  
**NECTAR** The Prince and Michael Experience with DJ Dave Paul, 9 pm, \$8/\$10  
**NEIGHBOURS** Powermix: DJ Randy Schlager, \$5  
**Q NIGHTCLUB** Fresh Prints, 10 pm-2 am, \$12  
**THERAPY LOUNGE** Stripes, 10 pm-2 am, \$5  
**TRINITY** Reload Saturdays  
**VERMILLION** Spread Thick, 9 pm, free  
**W SEATTLE** W Live: Ciinka Dance Party, 9:30 pm, free

#### CLASSICAL

★ **BENAROYA HALL** Beethoven Symphony No. 5, 8 pm, \$22-\$127; A New World: Intimate Music From FINAL FANTASY, 8 pm; An Afternoon of P.D.Q. Bach, 2 pm, \$20-\$30  
 ● **QUEEN ANNE CHRISTIAN CHURCH** soundcounterpoint: ...with Violin Accompaniment, 7:30-9:30 pm, \$25

#### SUN 3/26

##### LIVE MUSIC

**BARBOZA** Nick Hakim with Norvis Junior, 8 pm, \$12  
**CENTURY BALLROOM** The Waltz Café: "The Socialite G\*psies", 12:30-3:30 pm, \$15

**COLUMBIA CITY THEATER** Another Perfect Crime, Danny Newcomb & The Sugarmakers, Malidont, 8 pm, \$12

● **THE FUNHOUSE** Bad Pop with Kosha Dillz, 7 pm, \$8/\$10

**HIGH DIVE** Flitestar, Yesler, Common, Dear, 8 pm, \$6/\$8

**JAZZ ALLEY** Elvin Bishop's Big Fun Trio, 7:30 pm, \$33.50

**SEAMONSTER** Bucket of Honey, 8 pm, free

★ ● **SHOWBOX SODO** Passenger with The Paper Kites, 8 pm, \$32.75

**SKYLARK CAFE & CLUB** ● SeaNote with The Portland Timbre, 7:30-10 pm, \$5

**SUBSTATION** Special Order, The Moon is Flat, Mud On My Bra, 8 pm, \$8

**SUNSET TAVERN** Valley Vibes, Deadly D, Best Band From Earth, 8 pm, \$8

**TIM'S TAVERN** Acoustic Songwriter Showcase, 6-11 pm

★ **TIMBRE ROOM** Mega Bog, Hand Habits, Hoop, 6:30 pm, \$10

**TRACTOR TAVERN** Agnes Obel with Ethan Guska, 8 pm

● **TRIPLE DOOR** Maggie Rogers with The Overcoats, 7:30 pm, \$15

● **VERA PROJECT** Kane Strang with Something Witchy, 6:30 pm, \$10/\$12

#### JAZZ

**THE ANGRY BEAVER** Jazz at the Beaver: Guests, 9 pm, free

**DARRELL'S TAVERN** Sunday Night Jazz Jam, 8 pm, free

● **THE ROYAL ROOM** Seattle JazzED, 5 pm, free

★ ● **TULA'S** Jim Cutler Jazz Orchestra, 7:30 pm, \$10

★ **VITO'S RESTAURANT & LOUNGE** The Ron Weinstein Trio, 9:30 pm,

free; Bob Hammer, 6 pm, free

#### DJ

**EL CORAZON** Slay Sundays, 10 pm-2 am, \$5-\$20

**NEIGHBOURS** Noche Latino: DJ Luis and DJ Polo, 10 pm-2 am

**R PLACE** Homo Hop, 10 pm

★ **RE-BAR** Flammable, 10 pm-3 am, \$10

#### MON 3/27

##### LIVE MUSIC

**BARBOZA** Author & Punisher with Guests, 8 pm, \$12

● **CROCODILE** Moose Blood, Trophy Eyes, Boston Manor, A Will Away, 7 pm, \$15

**THE FUNHOUSE** Red Money, 8 pm, \$6/\$8

● **NEPTUNE THEATRE** Kate Tempest, 9 pm, \$15/\$16.50

**SUBSTATION** Nordus, Dilapidation, Born Without Blood: Bearwood Baby Benefit, 8 pm, \$8

**TRACTOR TAVERN** Brent Cowles, 8 pm, \$8

● **VERA PROJECT** Allison Crutchfield & The Fizz, Vagabon, Soar, 7:30 pm, \$10/\$12

#### JAZZ

**THE ROYAL ROOM** ● Stray Dog Song with Alex Oliverio's Sunshine Ensemble, 7:30 pm, free

**TULA'S** Phil Parisot Quartet, 7:30 pm, \$10

#### DJ

**BALTIC ROOM** Jam Jam, 9 pm

★ **BAR SUE** Motown on Mondays, 10 pm, free

#### CLASSICAL

★ **BENAROYA HALL** King's College Choir, 7:30 pm, \$52-\$147

#### TUE 3/28

##### LIVE MUSIC

**BARBOZA** Rolling Blackouts Coastal Fever, 8 pm, \$12

● **CROCODILE** Jain, 7:30 pm, \$15

**THE FUNHOUSE** HER, The Finger Guns, Impulse Control, Breakaway Derringer, 9 pm, \$6/\$8

**HIGH DIVE** Emily Afton, Coreena, Katie Kuffel, 8 pm, \$6/\$8

● **KEYARENA** Chris Stapleton with Maren Morris, 7 pm, \$30-\$511

★ **THE ROYAL ROOM** The Suffering Fuckheads, 10 pm, free

★ **SEAMONSTER** Michael Ovcharuk, 8 pm

**SUNSET TAVERN** Hideout, Ephrata, Power Cowards, 8 pm, \$8

● **TRIPLE DOOR** Raiatea Helm, 7:30 pm, \$25/\$30

● **VERA PROJECT** Twice Nice, Choke The Pope, The Band The Ice Cream, Happy Times Sad Times, 7 pm, \$8/\$10

#### JAZZ

**JAZZ ALLEY** Davina & The Vagabonds, 7:30 pm, \$27.50

**OWL N' THISTLE** Jazz with Eric Verlinde, 8 pm, free

**TULA'S** Jay Thomas and the Cantaloupes, 7:30 pm, \$10

#### DJ

**BALTIC ROOM** Drum & Bass Tuesdays: Guests, 10 pm

★ **CHOP SUEY** Hardly Art DJ Nite, 8-11 pm, free

★ **HAVANA** Real Love '90s, \$5; free before 10 pm

★ **LO-FI** Stop Biting, 9 pm, \$5

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**SAT 3/25 11/10 pm** 4/4 Music  
**GROUND**  
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**SUN 3/26 11/10 pm** HOUSE MUSIC  
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**WED 4/5 6:30PM**  
**I SEE STARS**  
ECHOS / I AM INFAMY / BLACKSKY

**THU 4/6 6:30PM**  
**THE BROWNING**  
THE LAST TEN SECONDS OF LIFE /  
BLESSING A CURSE / PURE EARTH

**SAT 4/8 6PM**  
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**jon mclaughlin**

**THU/MARCH 30 & FRI/MARCH 31 • 8PM**  
**the blind boys of alabama**

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## MUSIC

TEENAGE FANCLUB *These guys really rock. (Get it?)*

DONALD MILNE

# Why Teenage Fanclub Are Still Here

## And How They Keep Writing the World's Best Pop Songs

BY BEN SALMON

Since 1997, Teenage Fanclub have followed a particularly egalitarian model, splitting up writing duties equally on five straight albums—12 tracks per album, four each for band founders Norman Blake, Raymond McGinley, and Gerard Love. (They've been a band since 1989.)

It's hard to say which is more impressive, that three songwriters have coexisted seemingly peacefully for so long, or that Blake, McGinley, and Love have maintained such a high level of quality over the years.

*Here*, released in 2016, is just the latest addition to one of the finest musical catalogs ever

assembled. It's achingly beautiful, packed with enlightened tales of life and love, and full of memorable melodies that echo the influence of classic bands like the Byrds, the Beatles, and Big Star. It's also curiously cohesive, considering the group's shared leadership. In an interview, though, McGinley is quick to point out the flecks of individuality in Teenage Fanclub's songs.

"The process of songwriting is reflective, at least it is for us anyway," he says. "I don't think we have any collective message, and we never discuss with each other the content of songs or what the words are about or anything like that."

"We work together well, but to us I'm not sure it is seamless," McGinley continues. "To me, I see any of our albums as having really

different kinds of stuff on it. We just work on the [songs] and accept whatever each of us has chosen to contribute."

Close listens to *Here* highlight each of the three songwriters' tendencies, established over many years. Blake remains master of the mid-tempo earworm, capable of inserting a catchy chorus and sound wisdom into any song. Love produced the most obvious single on the album—the relatively rocking "Thin Air"—but elsewhere, his easygoing tunes float along on sparkling guitar lines and synth sighs. McGinley is responsible for two of *Here*'s most striking moments: the slow-burning ballad "Steady State" and "I Was Beautiful When I Was Alive," which blossoms into a gentle krautrock jam in its final two minutes.

As always, the common thread that runs through *Here* is Teenage Fanclub's hyper-focus on the pursuit of the perfect melody, then their ability to swaddle that melody in the seasoned vibe of a band of fiftysomethings who bring 20-plus years of experience writing the world's best pop songs.

"I hope we write songs that represent who we are, the age that we are, that say something about the reality of our own lives now," McGinley says quietly. "Whether or not they are great pop songs is down to others to decide. We just do what we do, and we're actually quite intense when we're working to get things just the way we want them to be."

However intense the chemistry between Blake, Love, and McGinley, the true secret of their long partnership is purely practical. "[Our] longevity," McGinley says, "is just down to never having made the decision to stop and do something else!" ■

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# Mount Eerie's *A Crow Looked at Me* Is the Most Exquisite Desolation You've Ever Heard

BY SEAN NELSON

The new Mount Eerie album, *A Crow Looked at Me*, begins with a perfect statement of the contradiction that comes up again and again through its devastated, devastating 42-minute length, less a motif than a Sphinx riddle: "Death is real," Phil Elverum sings, or half-sings, or manages to sing. "Someone's there and then they're not / And it's not for singing about / It's not for making into art."

And yet...

The someone in this case is Geneviève Castrée Elverum, a beloved artist and musician who died of pancreatic cancer last July, leaving behind Elverum and their very young daughter. The art in this case is a collection of 11 songs written in the wake of her death. They aren't a tribute or a funeral oration. They aren't "about" her. They are sung *to* her, part incantation, part desperate effort to echolocate her suddenly missing physical presence, part bulwark against the tendency of everything to disappear.

For an album that begins with a refutation of art, *A Crow Looked at Me* is an astonishing artistic and human achievement. The phrase "death is real" recurs like a mantra, both centering and destabilizing Elverum's struggle to understand life in the absence of the woman he loved.

That struggle consists of moving through their house, caring for their daughter, caroming off of the mundane tasks of living while consumed by memories so recent and fresh that they barely seem like memories. He searches for meaning in rituals, like scattering her ashes on the island where they had planned to build a home together. "But the truth," he discovers bluntly, "is that that I don't think of that dust as you / You are the sunset."

You hear that line, or any of several dozen staggeringly frank and brutal details like it throughout the album, and you are destroyed. Then, just as suddenly, you realize that you will never be as destroyed as the man you hear on this recording. At least you hope not.

No matter how sad you think you are (and you know you think you're pretty sad), you have never heard a more exquisite rendering of desolation than *A Crow Looked at Me*.

The plainspoken quality of Elverum's singing, songwriting, and playing—combined with what we know, or think we know, of the autobiography contained in the lyrics—has a way of making more conspicuously "sad" songs feel cheap, mawkish, unearned, even offensive by comparison. Including his own. On "Emptiness, Pt. 2" he sings "conceptual emptiness was cool to talk about before I knew my way around these hospitals."

Works of art suffused with grief constitute a long, celebrated tradition, from Oscar Wilde's "De Profundis" to Virginia Woolf's *To the Lighthouse* to Joan Didion's *The Year of Magical Thinking*, with stops along the way both sublime (Lou Reed's *Magic and Loss*) and less-so (Eric Clapton's "Tears in Heaven"). At the risk of putting too fine a point on anything, it's safe to say that *A Crow Looked at Me* makes beggars of them all in one very specific way: If all grief art is an effort to "make sense" of loss, and the best of it contains a resignation to the senselessness of it, Elverum's record is a present-tense document of the process of

reconciling sense and senselessness. And failing to reconcile it, then trying again.

It isn't an abstraction or a re-creation. It doesn't aestheticize the experience of being overcome; it simply *is* overcome. There's no narrator, no metaphors, almost no figurative language at all. It's the most literal songwriting imaginable: direct address, from the singer to his departed love, who can never

hear it, though the purity of its feeling leaves you with a powerful yearning to live in a cosmos in which she can. (It also makes you wonder, however selfishly, what it must be like to love, or to be loved, so singly and so powerfully.)

Even the rhymes that assure you this work has been crafted feel incidental. That literalism, perhaps ironically, invests Elverum's words with a character that can only be called poetry.

It's not for making into art. But art is unquestionably what it is. Bracing, shattering, vivid, living art that makes you roil with sympathy and empathy, holds you spellbound, makes you burst into tears, stops you crying with the blunt force of a single detail that makes your tears feel suddenly vulgar; offers no comfort, except maybe the very small, very cold one that we are united by aloneness. ■





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## BOOKS



ISAAC MARION Creating zombies for our times.

## Isaac Marion Continues Bringing New Life to Zombie Lit in *The Burning World* ...And Pranks Seattle While He's at It

BY LEILANI POLK

In his best-selling debut novel, *Warm Bodies*, Seattle author Isaac Marion offers a new take on zombie lit. Unlike the narratives you typically find in the genre—humans trying to survive a zombie apocalypse—this one is told from the perspective of an undead dude who experiences an existential crisis.

R is certainly not your typical zombie lit protagonist. He lives among his grunting and shuffling brethren, yet also apart in a 747 where he collects mementos of the living and listens to Frank Sinatra records. He feels shame when his primal instinct drives him to hunt and kill the living, though he does achieve glimpses of enlightenment and a flash of what

it means to be alive when he eats his victims' brains and gains their memories. But then he has an attack of conscience that blooms into a sense of responsibility, and eventually love, for the human girl whose boyfriend he devours head first.

If you've seen Hollywood's oversimplified film adaptation of *Warm Bodies*, which transforms an amusing and disgusting yet rather poignant and poetic novel of self-discovery into a zombie rom-com for young adults, you know how the rest of the story plays out: Boy saves girl from zombie horde, boy helps girl get home, boy misses girl and sets out to find her, boy spreads gift of consciousness to other zombies on his journey, and then, finally, boy

and girl find love that transforms him from zombie to living being. Fin.

In this year's sequel, *The Burning World*, R discovers that recovering from being a corpse for so many years is not so straightforward or easy. Transitioning from death to life, regaining painful memories, living among people who don't believe the walking dead can fully assimilate to human life, and even just developing a sense of self isn't a cakewalk for his zombie kin, either. But the problem for these characters isn't all internal. The real threat in the book is a corporation with a well-equipped army staffed by blank-faced, tie-sporting "ambassadors" who stand ready to exploit the newly emerging, not-quite-undead population.

"With *Warm Bodies*, it was very much a one-person show," Marion explained in a recent phone interview with *The Stranger*, conducted while he was in Portland promoting *The Burning World* and shortly before his UK book tour. "It was about this little personal drama, and a lot of the time was spent exploring the novelty of the premise. But then once that's done, and I'm continuing the story [in *The Burning World*], it's like, okay, we get it—he was a zombie. But now we're moving on to—what is the bigger implication of this world where zombies can exist, where there's sort of this metaphysical fluidity to reality? [We're] into less jokey and more complicated territory."

*Warm Bodies* was Marion's way of using pop culture and the zombie mythos to work through his personal struggles with apathy and depression. For him, these emotions seemed related to the zombie archetype of a creature that doesn't understand itself or its purpose but goes through the motions of existence anyway. He said his first novel was simpler than his new novel because it was about one individual's internal process of pulling out of depression and reengaging with life.

If the challenge for Marion and for R in *Warm Bodies* was finding some kind of personal resolution, the challenge in *The Burning World* is trying to decide what to do for society with this newfound sense of self.

As a result of this broader concern, *The Burning World* is itself larger in scope and more complex. Marion allows himself to dive deeper into the "us versus them" theme, corporate abuses of power, theories of social responsibility, and also the necessity of accepting your past, no matter how ugly it may be. All of it points to the idea that ignoring a problem, or running and hiding from it, isn't the answer. Indeed, confronting problems, no matter how seemingly insurmountable, is vital to your sanity and survival.

Marion had his own problem to solve

when, about three weeks before the February 7 release of *The Burning World*, he triggered several Twitter storms after a fake Trump tweet he created was overwhelmingly interpreted as authentic. The tweet read: "Low-selling author Isaac Marion wrote an 'apocalyptic' novel that's clearly an attack on me. Biased and very boring. Not a good writer!"

As Marion explained, "Trump is infamous for doing these petty online attacks, usually of important people who are actually threatening to him. I thought it would be funny to create an imaginary feud with me, a relatively obscure author of zombie novels."

That original tweet was the first in a series of tweets that got increasingly ridiculous, but it was taken out of context, re-tweeted more than 21,000 times, and reached a national audience that included outraged activists and Trump haters rallying to his defense. Marion insists the tweet wasn't meant to be a marketing campaign, but a joke—a failed attempt at parody. "Which

is the problem with parody in general at this point—you can't really make something ridiculous enough for it to be obviously a joke. Because every day, [Trump is] doing things exactly like that."

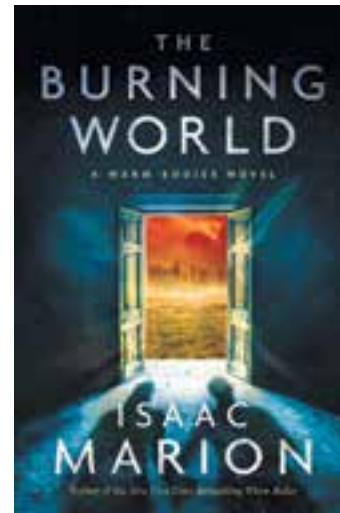
But not all of Marion's pranks have gone haywire. His fake hotline, website, and traffic signs warning of the plague, which *Stranger* magazine editor Christopher Frizzelle discovered and wrote about recently on Slog, were successful, playful ways to promote *The Burning World*. "For once, something actually went right with my jokes," he laughed.

**In *The Burning World*, R discovers that recovering from being a corpse for so many years is not straightforward or easy.**

Marion is hesitant to admit to putting up the signs for fear of legal redress, but he said, "Someone created this phone service line. It's basically a fake customer-service line that's part of the world of these books. It's a

relic of the pre-apocalyptic government." These signs are like hatched Easter eggs from the book; you can actually call the number on them and cycle through a pseudo customer-service menu. Though he had posters and other legitimate ways to tease the book, "the traffic signs were one of the more unconventional ways. I just kind of put them up and waited to see what would happen."

Though *The Burning World* and Marion's promotional pranks share an undertone of rebelliousness, the mood of the book feels more serious than the efforts to market it. By the end, R has confronted his demons and committed to action, but we won't know whether he succeeds or fails until we read the last book in the series, *The Living*, which Marion hopes to release this winter. ■



Isaac Marion

Thurs March 23, Queen Anne Book Company, 7 pm, free





## ART



JIM WOODRING

## Pig Mania

Jim Woodring's Surreal Dream Is Riveting If Slightly Unsatisfying

BY KATIE KURTZ

In the dream, a turquoise dog with a curved horn for a snout walks quietly up to me. A magenta dog joins us. Then there are skunks the size of horses with flowers as tails. I had this dream a decade ago, but I remember it because it's one of the few times I

dreamed surreal instead of the more obvious missed-plane, lost-wallet, wrong-boyfriend anxiety dreams.

In his artist statement, Jim Woodring (2010 Stranger Genius Award winner for literature) said that the 10 drawings that make

up *The Pig Went Down to the Harbor at Sunset and Wept* are the things of his dreams and “each picture I draw is an attempt to answer one question and ask another at the same time.”

(I've always wondered how visual artists dream differently than writers than musicians than dancers. What comes first, the dreamed imagery or the waking drawings? Do the drawings inspire a wilder dream imagery or vice versa?)

Woodring used an oversize dip ink pen for the series of large-scale drawings commissioned by the Frye. The four-foot-long wood pen with a 16-inch steel nib is displayed in a case nearby. “Oh my, that is big,” I thought as I inspected it.

### Jim Woodring: The Pig Went Down to the Harbor at Sunset and Wept

Frye Art Museum  
Through April 16

The large drawings were outlined in graphite and then filled in with black ink—the giant pen dipped in a vase used as an inkwell. Woodring didn't touch up or fill in anything after. Nor are there any erasures of the graphite, to allow insight into the process. Giant ink splotches dot the borders in a few of the pieces. The work is hung on the wall gallery style, but the size of the pen meant that it was created from above. (Maybe next time it should be displayed on low tables to preserve the perspective.)

The question Woodring answers while asking another revolves around the presence—but more so the absence—of the pig in the work's title. The shapes in the illustrations

are organic, amorphous, corporeal. The drawings march around the walls left to right in numerical order. Naturally, one follows this order and expects a story to unfold. Having been told there is a pig and a harbor and a sunset and weeping, the mind is desperate to place all of these elements and confirm there is a beginning, middle, and end.

The pig shows up in *The Pig Went Down to the Harbor at Sunset and Wept* #2, poking its head out from the base of what looks like Botticelli's *Birth of Venus* clamshell. It's hard to tell whether the pig just rode in on a comet or is about to blast off from Earth. But by #3, everything is disassembled, the pig is nowhere to be found and—if you're willing to meet the artist on his terms—it's best to abandon your innate, unshakable desire for all of it to be moving neatly toward resolution.

Continuing, #4 smacks so much of Hieronymus Bosch's *The Garden of Earthly Delights* that I want to attach some kind of art historical through line to the project. Look at the drawings heavy-lidded and the show becomes a Rorschach test. I see a giant ball sack, I see

ornate wallpaper patterns and keyholes, I see labia and eyeballs, I see tonsils and waves, and I see how everything seethes and surges against each other, fighting for a spot on the white space.

By #6, the pig has completely disappeared (I think?), and for all my efforts to let the little swine go, I can't. Is it pig parts and not the whole pig making the trip? Are those tonsils in #5? Do pigs even have tonsils? I take a few more steps back and notice there's as much white space as there is inked.

We know the pig went to the harbor at sunset and wept. I keep wondering whether it stayed or left. ■



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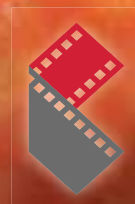
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# FILM

## I Think *On the Map* Is Zionist Propaganda, but Director Dani Menkin Doesn't Think So Not That There's Anything Wrong with That!

BY RICH SMITH

**W**hen my Jewish mother dead-bolted the doors at night in our small-town Missouri apartment because, as she always said, “you never know” when the Nazis are coming back, I laughed at her. Now the Nazis are back. They’re tagging synagogues with swastikas and threatening to bomb Jewish community centers in Seattle and around the world.

No better time then for the 22nd annual Seattle Jewish Film Festival, which is loaded up this year with incredible films and special events that speak to a wide range of Jewish experience. *Who's Gonna Love Me Now?* gives you the perspective of a gay Israeli caught between a sense of home and freedom. Famous Jewish comedians discuss whether the Holocaust can be funny in *The Last Laugh*. And *Wig Shop*, a short film with some of the best acting I've ever seen, tells a tangled tale of racial tension between Jews and African Americans, infidelity, and the hard search for a good sheitel.

But too often, audiences treat festivals of this kind as a form of tourism and not a forum for discussion. Having such a big and wild variety of films, as SJFF does, gives us the opportunity to ask tough questions and to actually exchange ideas instead of just passively consume them.

It was in this spirit that I spoke with award-winning Israeli filmmaker Dani Menkin about his film *On the Map*, a thrilling documentary about an underdog Israeli basketball team whose 1977 championship win paralleled Israel's military dominance in the region (showing April 2).

In a recent interview with JewTube, you say that Maccabi Tel Aviv winning the 1977 European basketball championship was as important to Israel as walking on the moon was to Americans. You also say that team captain Tal Brody's post-win phrase, “We're



**ON THE MAP** Plays Sunday, April 2, at the SJCC on Mercer Island.

on the map, and we will stay on the map—not only in sports, but in everything,” became the 11th Commandment. Is that true? How pervasive is this “on the map” phrase in Israel?

If you see Tal Brody walking down the streets of Israel, you'll see people stopping him every other block and saying, “We're on the map.” This phrase of his became such a slogan for him—and for us, for the people—in the way that “One small step for man, one giant leap for mankind” became a slogan for the United States. It was one small moment that became reflective of how everybody felt after Maccabi Tel Aviv beat the Russian basketball team during the Cold War.

Seattle Jewish Film Festival

March 25–April 2  
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This is a David and Goliath story about young American men choosing to leave America to play for Israel and experiencing great success. It makes me want to make aliyah and buy a house near Hebron! Is that kind of messed up though, given that the settlements in the West Bank, East Jerusalem, and Gaza Strip have been called “obstacles to peace” in the region?

I don't see it as a movie that supports any settlements whatsoever. I do see it as a movie that supports the story of the country of Israel, which is heroic and unbelievable and the number one democracy in the Middle East and probably one of the best in the world. ►



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## Nostalgia May Be Bad for You, but *T2 Trainspotting* Feels Very Good

BY SEAN NELSON

**“Y**ou're a tourist in your own youth,” cries Simon (formerly Sick Boy) to Mark (aka Renton) as they enact a pilgrimage to the exact spot where, 20 years earlier, they went to sit and complain about how empty and meaningless their lives were. This is one of the signature moments in *T2*, the sequel to *Trainspotting* that reunites the cast and crew of the iconic—and it truly was one of the few totems of 1990s pop culture that legitimately earned the description—1996 film. And like the original, the scene has a ring of truth that's only enhanced by the fact that the filmmakers frame it with a knowing and nasty wink.

By watching the film, you're almost certainly

wallowing in a certain brand of nostalgia that serves to deaden one's consciousness of life in 2017. Of course, the irony lies in the suggestion that life in 2017—which, in the world of the film, involves not-so-petty crime, cocaine and heroin addiction, marital torpor, health scares, a lifetime of resentful disappointments, and the threat of real violence—is somehow worth being fully conscious of.

The other irony, of course, is that even as you're aware that you are indulging in something that is supposedly bad for you, it feels *very* good. The native visual wit of Danny Boyle's direction has only grown more delightful with age—he revels in mischievous references to the

**T2 Trainspotting**  
dir. Danny Boyle





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◀ I'm proud of this story. This is a story about Jewish Americans coming from America to play for the Maccabi basketball team and beating the Russians. This is also a story about a country that is striving for its survival in a very complicated political environment, finding itself united behind one basketball team that really represents the country at the time.

The United States has been criticized for creating stories about its greatness but leaving out the stories of marginalized groups that built the country. *The Birth of a Nation* painted a portrait of black people as rapists, even though black people built our country. We have this myth of manifest destiny—God gave us this land. While I was watching *On the Map*, I could see these same themes coming up.

My intention was to make a sports story, which—as the best stories always are—is larger than just the game. I would say that *On the Map* is the *Forrest Gump* of Israel's history. Having all those political stories interact with the film played to my advantage as a storyteller. I don't have a claim to any political dispute. I just made it for the love of storytelling, for the love of a great basketball team, and for the love of my country.

**So it's not political but it is political?**

It's definitely a story that crosses from the sport world into the political and diplomatic world, and that's what makes it one of the great sports stories. What it doesn't have is a political statement. Do you understand the difference between a political statement and a political story?

**No. But sure. You say that this sports story crosses over from the sport world into the political world, but I'm asking if you see your movie crossing over from the movie world into the political world?**

It doesn't come with an agenda or a point of view. It doesn't say settlements are wrong or definitely right. So if people think after watching this film they want to move their house to Hebron, they can be my guest! I have no intention to do it! I can only promise that I'm not going to come to visit. If it makes you want to come and eat ice cream and see all the beautiful girls in Tel Aviv and enjoy our country, then come and visit! We do have a wonderful country and our country has a right to exist, but that doesn't mean I think the right party is correct and the left party is wrong. There are movies that are like that, but mine is not! Sure, it's open to interpretation. That's what's nice about art. ■



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SUZI PRATT

## What Does It Take to Be the Best Banh Mi?

Five Seattle Locals Put Nine Vietnamese Sandwiches to the Test

BY NAOMI TOMKY

Asking a Seattleite where to find the best banh mi (Vietnamese sandwich) is akin to questioning a New Yorker on their favorite spot for a slice: Once the food reaches a certain level, it's often a question of style, price, and proximity. But in a city where the affordable, flavorful sandwich can be found in hundreds of permutations at dozens of restaurants, which place truly serves the best banh mi? And equally important, what makes it so good?

### The Test

These are the questions I wanted to answer when I assembled my panel of banh mi

tasters. For sanity's sake, we limited the field to the nine banh mi that came recommended, to places open on Sunday (the day of our tasting), and to places within Seattle city limits (which, yes, we understand may necessitate a part two at a later date).

We were a motley crew of banh mi lovers: a former caterer of Vietnamese heritage, a longtime fisherman with a passion for taste-testing the sandwich, the general manager of a food-delivery service, a social-media manager for an online recipe service, and, of course, a food writer.

We are not scientists, nor was the testing

scientific: We didn't get all of the same type of sandwich, choosing instead what seemed like a specialty at each place or a favorite suggested by the taster procuring it. We didn't blind taste test—but it's worth pointing out that nobody's favorite going in turned out to rank as high as they thought it would. Prices were more dependent on location than on sandwich, and all the ones we surveyed cost from \$3.50 to \$7.

As we sat down to taste our way through the sandwiches, we didn't set out any specific criteria. Each of us came in with our own thoughts on what makes a good banh ►

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◀ mi—and we soon learned just how wrong we were. Not only did we figure out which sandwich we liked best, we quickly realized that what mattered most in a great sandwich (the pickles) and what turned out to matter far less than expected (the bread).

The best sandwiches combined the crisp crackle of bread with a creamy swath of mayonnaise, the salty touch of pâté, and the sweet crunch of pickled vegetables. Heat from jalapeños and the herby brightness of cilantro (chopped, not whole, for easier eating) improved sandwiches. And, surprisingly, the prettier sandwiches fared poorly—something about the messy assembly kept the taste and texture consistent from bite to bite.

### The Pickles

My first lesson in banh mi rating: Always listen to the master. “It is essentially a salad in bread,” said Andrea Nguyen—who quite literally wrote the book on banh mi (*The Banh Mi Handbook*, 2014)—in an interview with the *Milwaukee Journal Sentinel*. As it turned out, the consensus favorite was the one with the best, brightest, and most pickles. The top sandwich, almost unanimously, was the three ham and barbecue pork from Saigon Deli (1237 S Jackson St). It won for the crispy but unobtrusive bread, for the thick smear of pâté mixed with mayonnaise, and most of all for the pickles. Saigon Deli goes heavy on the pickles, both in absolute amount and in the ratio to the meat, and with pickles like these, they should. The pickle and vegetable collection on this sandwich has more daikon than carrot, but with plenty of both and more cilantro than most sandwiches. While we all expected pickles to play a part, this sandwich proved that the flavor of the pickles is actually the most important aspect of a great banh mi.

### The Spread

Nearly everybody agreed on their second favorite sandwich as well, the barbecue pork banh mi from Thanh Son Tofu (1248 S King St), located just a few feet from Saigon Deli. Again, a crisp roll framed a high ratio of pickles to meat. While there was less of each in this version, particularly meat, nothing was missed—it was all about the dominating flavor of the pickle—and, in this case, the spread. Unlike Saigon Deli, the spread on Thanh Son’s banh mi caused a bit of division in the tasters—a thick slick of butter, to some, added a welcome richness, while to others it overwhelmed the expected flavor ratio of mayo and pâté. As a self-admitted butter addict, I loved it and thought it added to the complexity—just another layer of awesome in a great sandwich.

### The Bread

Thanh Son’s sandwich also turned out to have our favorite of the breads, beating out all of

the bakery-fresh ones we tried. Many of us tasters went in with the false assumption that the places that baked their own bread would dominate. Again, as Andrea Nguyen warned us in a 2015 post on her Viet World Kitchen website, “The bread matters but don’t stress on it.” It turned out the fresh bread didn’t have the kind of crunchiness we wanted from the outside, and the fluffy insides didn’t absorb the rich flavors of the butter, pâté, and Maggi sauce that make the sandwich stand out.

Sure, eating it in the shop while getting to smell the racks of just-out-of-the-oven rolls that occupy the front of Q Bakery (3818 S Graham St), another buttery sandwich, adds to the experience, and the fact that you can grab a cream puff with your order at Tony’s Bakery (6020 Martin Luther King Jr. Way S) makes it all the more tempting, but when it comes to the best sandwich, Tammy’s Bakery (7101 Martin Luther King Jr. Way S) was the only one whose fresh-baked bread got the thumbs-up from taste testers. Tammy’s grilled pork, shredded pork, and garlic combination lacked much of the garlic its name boasted of, but it boomed with five-spice-doused pork flavor and the giant jalapeño slices heated it up. Unfortunately, the sparseness of the pickles kept it on the edge of the top tier.

### The Meat

It turns out that what’s in the center of your sandwich doesn’t matter much when it comes to ranking it. The best meat of any of the sandwiches came from Pho Bac (1314 S Jackson St), a hearty grilled pork. Sadly, the bland pickles and overuse of mayonnaise negated the flavor and made for a disappointing sandwich. Similarly, tasters arrived intrigued by Banh Town’s (10414 Holman Road NW) specialty of corned-beef banh mi, but left disappointed in its lack of pickle flavor pressed up against far-too-soft bread. When it came to quantity of meat, Thanh Vi on the Ave (4226 University Way NE) loaded up their bread (as did Tammy’s), but without the balance of a good pickle, more was definitely not better.

### The Champion

Going into the taste test, I’d assumed that the difference between sandwiches costing \$3.50 to \$7 wasn’t going to be enough to bother driving across town. But given how easily two of the three places we tasted at the corner of 12th and Jackson dominated the competition (sorry Seattle Deli, your neighbors have your bland pickles and dry sandwich by a mile), you should actually get yourself to Saigon Deli for the banh mi champion. It was surprisingly and significantly better than its competition. Now if only we could get Pho Bac’s pork inside Thanh Son’s bread, with Saigon Deli’s pickles and pâté spread. ■



FREE WILL ASTROLOGY  
BY ROB BREZSNY

For the Week of March 22

**ARIES (March 21–April 19):** Of course you want to get the best of everything. But that doesn't mean you should disdain cheap thrills that are more interesting and gratifying than the expensive kind. And of course you enjoy taking risks. But there's a big difference between gambling that's spurred by superstitious hunches and gambling rooted in smart research. And of course you're galvanized by competition. But why fritter away your competitive fire on efforts to impress people? A better use of that fire is to use it to hone your talents and integrity.

**TAURUS (April 20–May 20):** If you own an untamable animal like a bull, the best way to manage it is to provide a fenced but spacious meadow where it can roam freely. So said famous Zen teacher Shunryu Suzuki, using a metaphor to address how we might deal with the unruly beasts in our own psyches. This is excellent advice for you right now, Taurus. I'd hate to see you try to quash or punish your inner wild thing. You need its boisterous power! It will be a fine ally if you can keep it happy and make it work for you.

**GEMINI (May 21–June 20):** If I were to provide a strict interpretation of the astrological omens, I'd advise you to PARTY HEARTY AND ROWDY AND STRONG AND OFTEN! I'd suggest that you attend a raging bash or convivial festivity once every day. And if that were logistically impossible, I'd advise you to stage your own daily celebrations, hopefully stocked with the most vivacious and stimulating people you can find. But I recognize that this counsel may be too extreme for you to honor. So I will simply invite you to PARTY HEARTY AND ROWDY AND STRONG at least twice a week for the next four weeks. It's the medicine you need.

**CANCER (June 21–July 22):** You are on the verge of achieving a sly victory over the part of you that is unduly meek and passive. I believe that in the coming weeks you will rise up like a resourceful hero and at least half conquer a chronic fear. A rumbling streak of warrior luck will flow through you, enabling you to kill off any temptation you might have to take the easy way out. Congratulations in advance, my fellow Cancerian! I have rarely seen our tribe have so much power to triumph over our unconscious attraction to the victim role.

**LEO (July 23–Aug 22):** Leo journal entry, Thursday: Am too settled and stale and entrenched. Feeling urges to get cheeky and tousled. Friday: So what if I slept a little longer and arrived late? Who cares if the dishes are piling up in the sink? I hereby *refuse* law and order. Saturday: I'm fantasizing about doing dirty deeds. I'm thinking about breaking the taboos. Sunday: Found the strangest freshness in a place I didn't expect to. Sometimes chaos is kind of cute and friendly. Monday: The nagging voice of the taskmaster in my head is gone. Ding-dong. Let freedom ring!

**VIRGO (Aug 23–Sept 22):** William Boyd writes novels, which require him to do copious research about the real-world milieu he wants his fictional characters to inhabit. For example, to ensure the authenticity of his book *Waiting for Sunrise*, he found out what it was like to live in Vienna in 1913. He compares his process of searching for juicy facts to the feeding habits of a blue whale: ingesting huge amounts of seawater to strain out the plankton that are good to eat. Ninety percent of the information he wades through is irrelevant, but the rest is tasty and nourishing. I suspect you'll thrive on a similar approach in the coming weeks, Virgo. Be patient as you search for what's useful.

**LIBRA (Sept 23–Oct 22):** Here's a new word for you: enantiodromia. It's what happens when something turns into its opposite. It's nature's attempt to create equilibrium where there has been imbalance. Too much NO becomes YES, for example. A superabundance of yin mutates into yang, or an overemphasis on control generates chaos. Flip-flops like these tend to be messy if we resist them, but interesting if we cooperate. I figure that's your choice right now. Which will it be? The latter, I hope. P.S.: The reversals that you consciously cocrete may not be perfect. But even if they are baffling, I bet they will also be amusing and magnificent.

**SCORPIO (Oct 23–Nov 21):** When I was 24, I lived in rural North Carolina and had a job washing dishes in a city four miles away. I was too poor to own a bicycle, let alone a car. To get to work, I had to trudge down back roads where hostile dogs and drunk men in pickup trucks roamed freely. Luckily I discovered the art of psychic protection. At first I simply envisioned a golden force field surrounding me. Later I added visualizations of guardian animals to accompany me: two friendly lions and two sheltering wolves. Maybe it was just the placebo effect, but the experiment worked. My allies made me brave and kept me safe. You're welcome to borrow them, Scorpio, or conjure up your own version of spirit protectors. You're not in physical danger, but I suspect you need an extra layer of protection against other people's bad moods, manipulative ploys, and unconscious agendas.

**SAGITTARIUS (Nov 22–Dec 21):** I'm not suggesting you should listen to your heart with rapt attention every waking minute for the next four weeks. I don't expect you to neglect the insights your mind has to offer. But I would love to see you boost your attunement to the intelligent organ at the center of your chest. You're going to need its specific type of guidance more than ever in the coming months. And at this particular moment, it is beginning to overflow with wisdom that's so rich and raw that it could unleash a series of spiritual orgasms.

**CAPRICORN (Dec 22–Jan 19):** The empty space at the end of this sentence has intentionally been left blank. The serene hiatus you just glided through comes to you courtesy of Healing Silence, an ancient form of do-it-yourself therapy. Healing Silence is based on the underappreciated truth that now and then it's restorative to just shut up and abstain from activity for a while. (As you know, the world is crammed with so much noise and frenzy that it can be hard to hear yourself think—or even feel.) With Healing Silence, you bask in a sanctuary of sweet nothingness for as long as you need to. Please try it sometime soon. Wrap yourself in the luxurious void of Healing Silence.

**AQUARIUS (Jan 20–Feb 18):** I hope you won't feel the need to say any of these things: (1) "I'm sorry I gave you everything I had without making sure you wanted it." (2) "Will you please just stop asking me to be so real." (3) "I long for the part of you that you'll never give me." Now here are things I hope you *will* say sometime soon: (1) "I thrived because the fire inside me burned brighter than the fire around me." (This declaration is lifted from novelist Joshua Graham.) (2) "I'm having fun, even though it's not the same kind of fun everyone else is having." (Borrowed from author C.S. Lewis.) (3) "I'm not searching for who I am; I'm searching for the person I aspire to be." (Stolen from author Robert Brault.)

**PISCES (Feb 19–March 20):** Are you fantasizing more about what you don't have and can't do than what you do have and can do? If so, please raise the "do have" and "can do" up to at least 51 percent. (Eighty percent would be better.) Have you been harshly critiquing yourself more than you have been gently taking care of yourself? If so, get your self-care level up to at least 51 percent. (Eight-five percent is better.) Are you flirting with a backward type of courage that makes you nervous about what everyone thinks of you and expects from you? If so, I invite you to cultivate a different kind of courage at least 51 percent of the time: courage to do what's right for you no matter what anyone thinks or expects. (Ninety percent is better.) ■

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## PERSON OF INTEREST



## Troy Osaki

TEXT BY ANA SOFIA KNAUF

PHOTO BY STEVE KORN

As a grade-schooler, Troy Osaki had already accepted that his dream career as a musician wasn't going to pan out. His love of Blink-182 and Taking Back Sunday couldn't make up for his inability to keep a rhythm—or sing, for that matter. Osaki, who is Filipino and Japanese American, later turned to spoken-word poetry while he was a student at Garfield High School, eventually signing up for Cafe Allegro's open-mic poetry night and finding a writing community at Youth Speaks Seattle, a youth literary arts organization.

Osaki, 24, is now a full-time Seattle University law student and fellow at Kundiman, an organization supporting Asian American writers. "I specifically focus on stories of my family's diaspora to honor their efforts and sacrifices in supporting me," he said. "From my grandmother's experience with incarceration during [World War II] to my grandfather's immigration from the Philippines during Japanese occupation, I'd like to work to keep their legacies alive by sharing our family's stories through poetry."

**Why poetry?**

I focus on race and social justice in my writing because I believe poetry has the ability to shift dominant culture and to change people's hearts and minds. I think this is important because I believe legal solutions (laws and policies) are limited and can't transform our brutal system alone. However, poetry can help build community power—and I believe community power is what it will take to achieve social change.

**There is a growing concern about Asian representation in media and whitewashing in Hollywood. Did this lack of representation affect you growing up?**

I think the lack of Asian representation in media and the whitewashing of Asian characters in Hollywood continues to reinforce the idea that Asian folks can't be the hero, can't be complex or nuanced, can't be desirable, etc. As a result, Asian folks are still seen as quiet, passive, easily exploitable, invisible, and foreign.

This lack of representation in dominant culture affected me growing up because folks felt like I was an easy target to pick on and bully, since Asians were never expected to fight back. In other words, middle school was tough, man!

**How can the city better support people from marginalized communities?**

I think diversity and inclusion aren't enough, and the city can better support people from marginalized communities by serving their needs through a redistribution of material resources. For example, declaring the state to be a "hate-free zone" is great—however, what is being done to support black, indigenous, and undocumented communities that are targeted with hateful violence by the state through displacement, deportation, and gentrification?

**What is the one Seattle establishment that you want to stay open forever?**

Seattle Best Tea in Chinatown-International District. Lydia, one of the owners, is really friendly and helpful, and their honey jasmine tea with boba is killer. Favorite tea in Seattle hands-down.

**Are you a karaoke fan? What's your favorite venue and what's your go-to song?**

Definitely a fan of kickin' it and going to karaoke with friends. I'm usually too nervous to get onstage, but when I do, I like to sing "Hey Ma" by Cam'Ron with my girlfriend. My next goal is to someday sing "Let Me Love You" by Mario. 'Ohana in Belltown and Enkore on the Ave are usually the go-to spots.

**Speaking of music, what's been on your playlist lately?**

I really enjoy listening to and supporting local artists and checking out what folks around the city are creating. Recently I've been bumping Ariana DeBoo, Northern Natives, Otieno Terry, ESSAM, and a few other folks.


**What are you tired of people complaining about in Seattle?**

I'm tired of people complaining about communities of color and marginalized communities protesting, marching, and rallying for a safe and just world. ■



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